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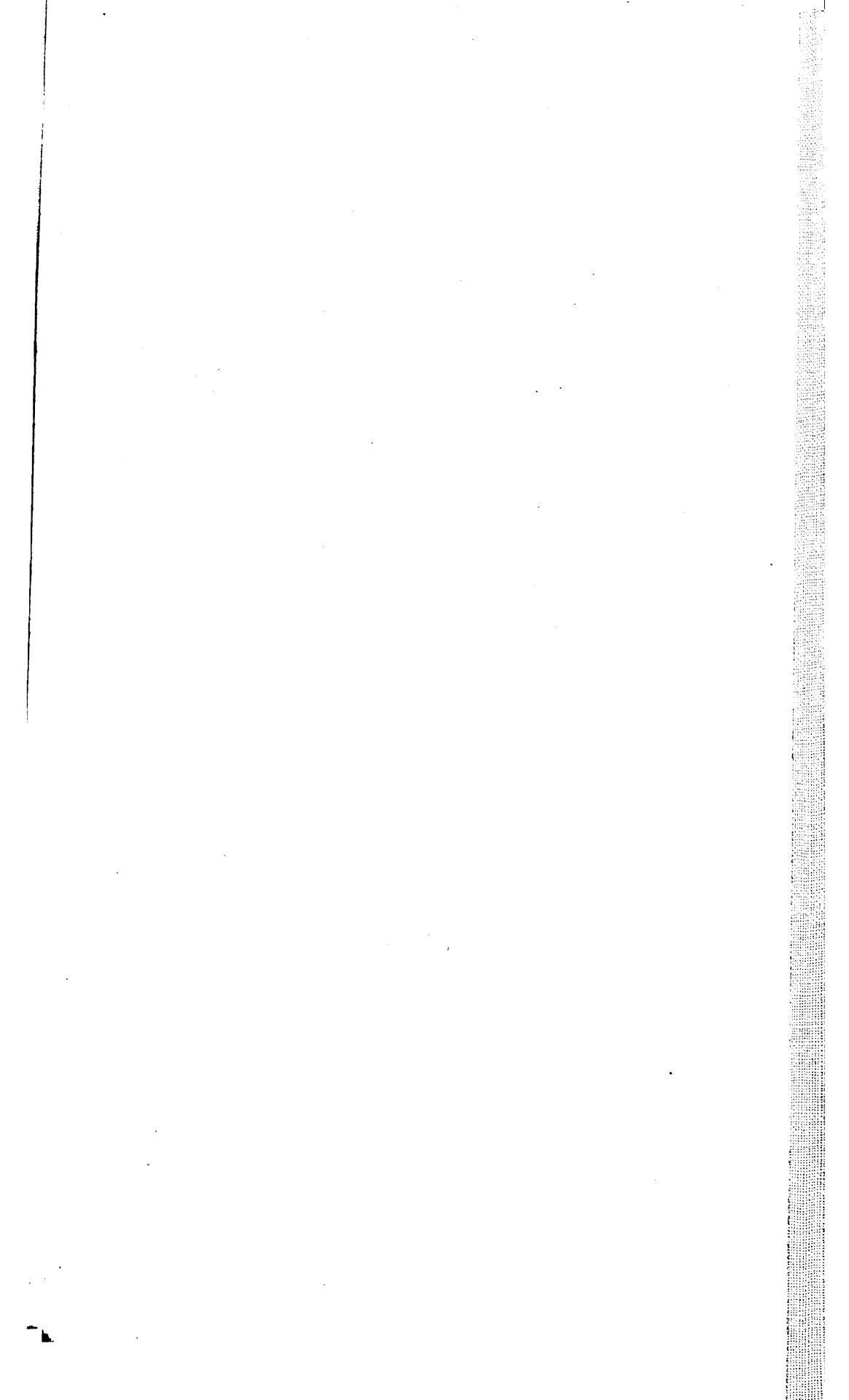
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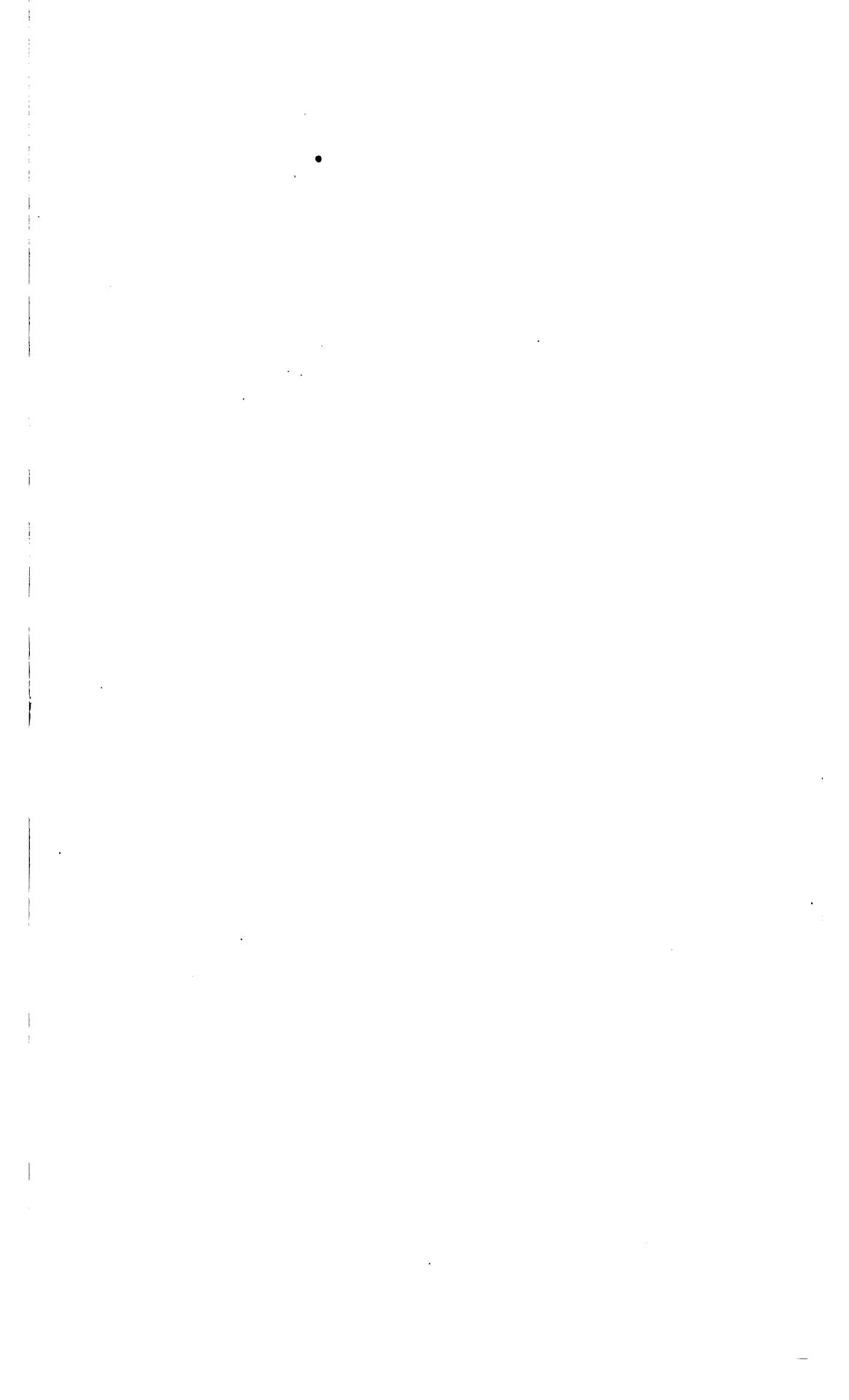
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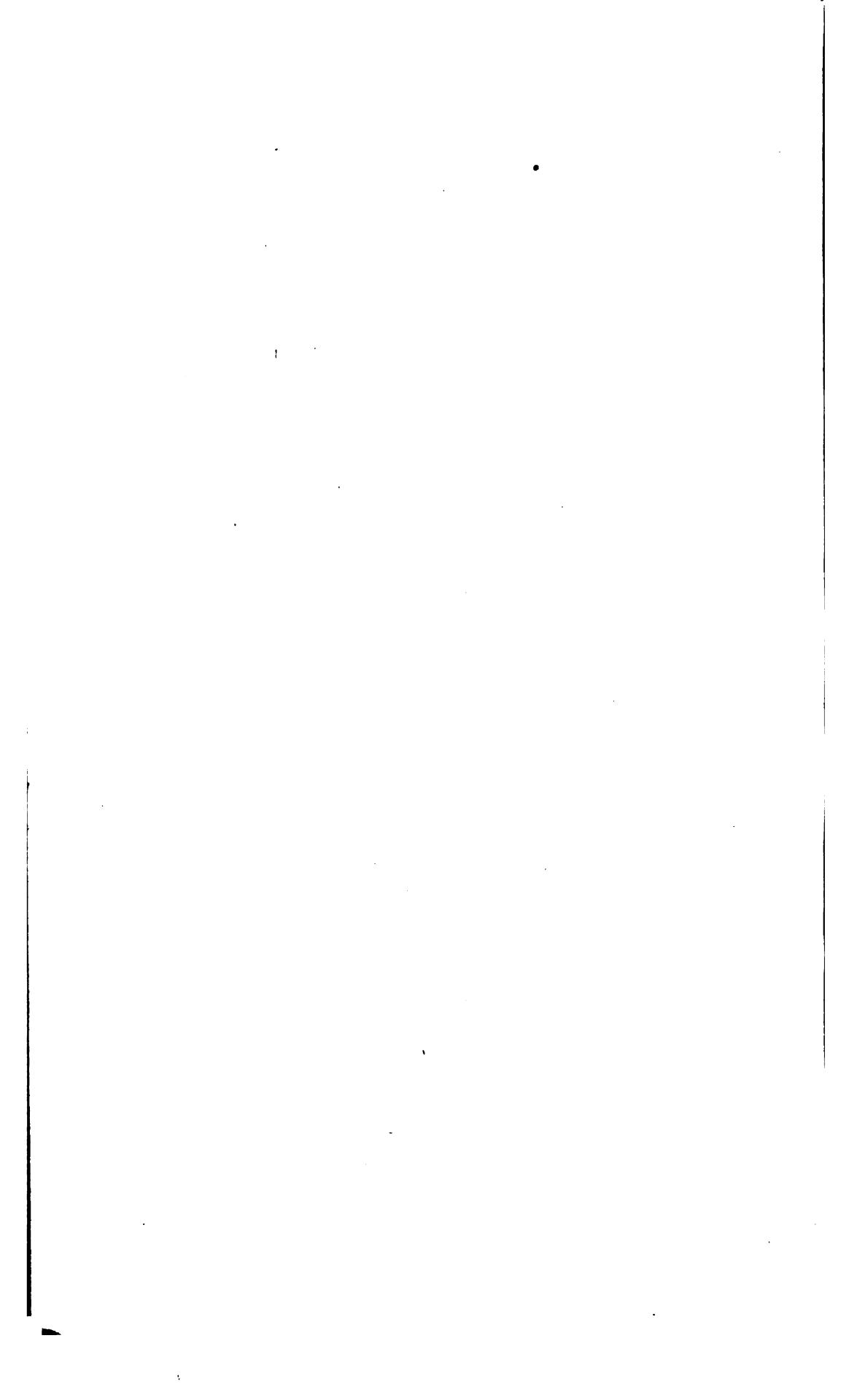
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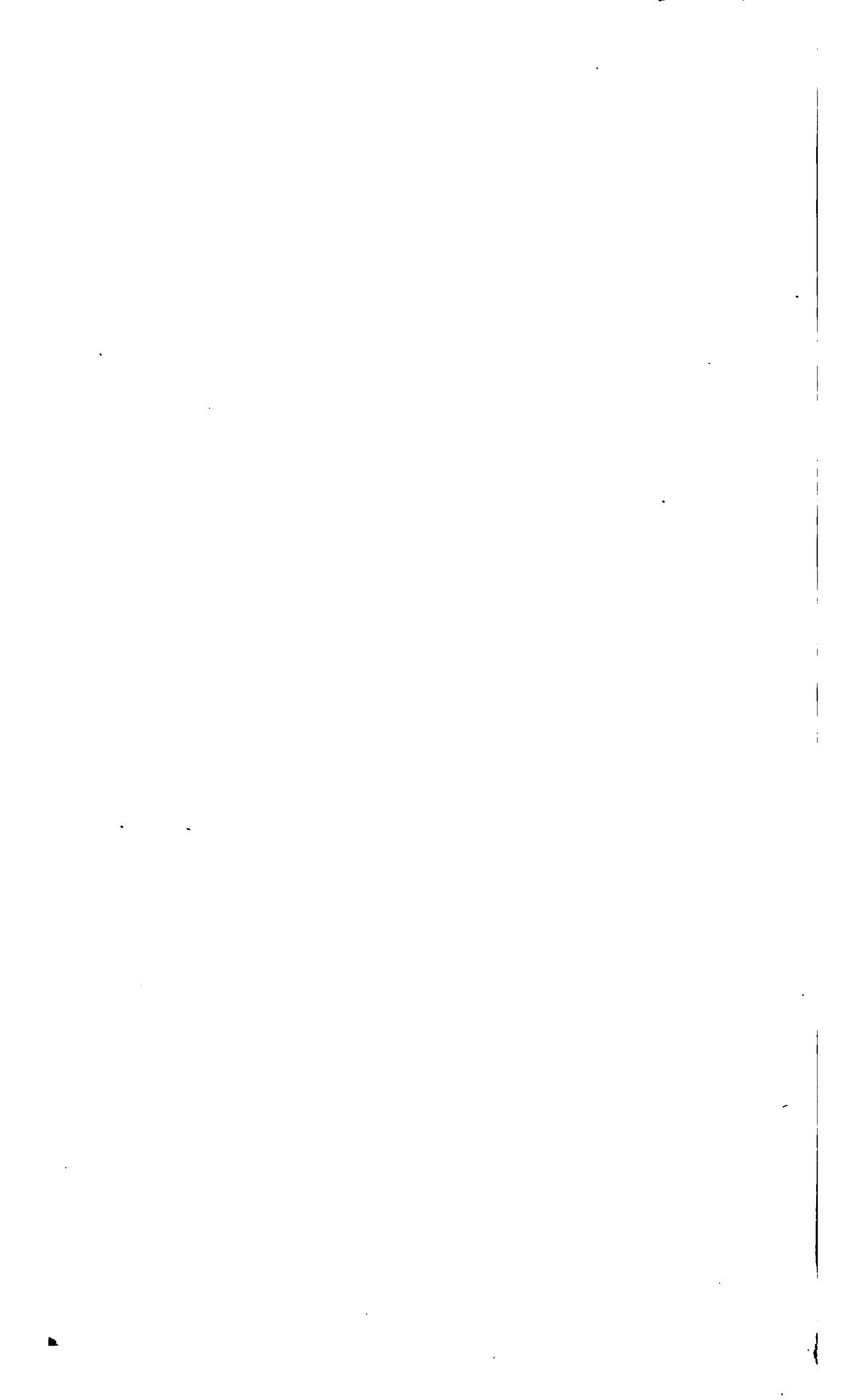


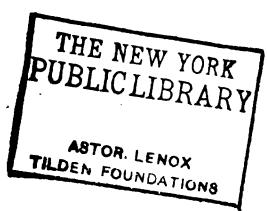
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A DESCRIPTIVE
AND CLASSIFIED CATALOGUE
OF PORTRAITS OF
QUEEN ELIZABETH







Walker & Boutall, F. & C.

Queen Elizabeth at the age of 59
from the portrait at Ditchley
in the possession of Viscount Dillon. F. & C. A.

A DESCRIPTIVE
AND CLASSIFIED CATALOGUE
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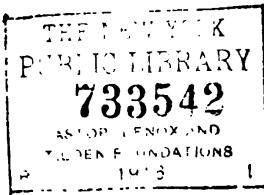
BY
FREEMAN M. O'DONOGHUE, F.S.A.

OF THE DEPARTMENT OF PRINTS AND DRAWINGS, BRITISH MUSEUM



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PREFACE.



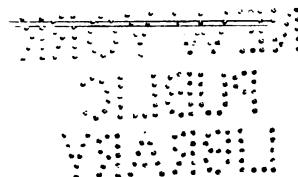
THE main sources from which the materials for the present catalogue have been derived, so far as the oil paintings and miniatures are concerned, are the catalogues of the exhibitions held from time to time in London, at which a large number of portraits of Queen Elizabeth have been shown. Of these the most important gatherings were the National Portrait Exhibition, 1866, the Tudor Exhibition at the New Gallery, 1890, the special Loan Exhibition at South Kensington, 1862, and the Miniature Exhibition at South Kensington, 1865; at the first-mentioned twenty, and at the second no fewer than forty-four professed portraits of the Queen were seen; and, although in each case a certain proportion were falsely named, the remainder comprised some of the most interesting extant examples. The portraits included in the exhibitions of 1862 and 1865 were exclusively miniatures and gems. Of the unexhibited pictures in private hands some have been traced and examined by the writer himself, but for the descriptions of the great majority he is indebted to his friend Mr. George Scharf, C.B., Director of the National Portrait Gallery, who, in addition to assisting him with invaluable advice and suggestions throughout the work, has generously allowed him unrestricted access to the series of sketch-books in which, during a long course of years, he has recorded all portraits of interest that came under his notice. There are doubtless other pictures hidden away in country houses to which no clue could be obtained, but it is confidently believed that all the important examples are here recorded.

In the task of obtaining notes for the section of engravings, the chief sources of information consulted, in addition to the Print Room and Library of the British Museum, have been the Royal Library at Windsor, the Sutherland and Hope Collections at Oxford, and the Bibliothèque Nationale, Paris; to the officials in charge of these collections the author has to express his thanks for the facilities afforded him in

his researches. In this case, also, although it is of course impossible to claim that the list is complete, it is hoped that no important plates have escaped notice.

The data for the medals and seals have been chiefly obtained from the two exhaustive official catalogues issued by the Trustees of the British Museum, "Medallic Illustrations," by E. Hawkins, edited by A. W. Franks, F.R.S., and H. Grueber, 1885, and "Catalogue of the Seals in the British Museum," by W. de Gray Birch, 1887 and 1893; those for the gems from Mr. C. W. King's "Handbook of Engraved Gems," 1866, Mr. C. Drury Fortnum's "Notes on some of the Antique and Renaissance Gems and Jewels in Her Majesty's Collection at Windsor Castle," printed in *Archaeologia*, vol. xliv, and the Catalogue of the Special Exhibition at South Kensington, 1862.

With the kind permission of Viscount Dillon, the interesting picture in his possession, a memorial of the Queen's visit to Sir Henry Lee, K.G., at Ditchley, in September, 1592, has been reproduced as a frontispiece to the catalogue.





INTRODUCTION.

ET may fairly be said that of no other sovereign of this or any foreign country are the portraits, taken at all periods of life, so numerous as those of Elizabeth Tudor, Queen of England; it is, therefore, somewhat remarkable that hitherto no attempt has been made to draw up a catalogue of them, though this has been done in the case of her father Henry VIII, her brother Edward VI, her sister Mary, and her cousin Mary, Queen of Scots. It is also a fact that at no previous or subsequent period, and by no other individual, have such a variety and magnificence of attire been indulged in as by this extraordinary woman, and for this reason the various representations of her constitute one of the most interesting chapters in the history of portraiture and costume. Though in her girlhood, when her position was one of great uncertainty and some danger, she discreetly affected an extreme simplicity of dress, and a dislike for outward show, after her accession to the throne her natural vanity and love of admiration led her to adopt every expedient calculated to enhance her charms, and in her later years, “imagining,” as Bacon observes, “that the people, who are much influenced by externals, would be diverted by the glitter of her jewels from noticing the decay of her personal attractions,” she indulged in an absolutely barbaric display of rich fabrics and jewellery. Horace Walpole remarks: “A pale Roman nose, a head of hair loaded with crowns and powdered with diamonds, a vast ruff, a vaster farthingale, and a bushel of pearls, are the features by which everybody knows at once the portraits of Queen Elizabeth,” and, so far as it applies to those of her later life, the description is hardly an unfair one.

A study of Elizabeth’s portraits and of the verbal descriptions put on record by her contemporaries leads to the conclusion that, though never really beautiful, in her youth she possessed considerable personal attractions; she was slightly above the middle height (“neither too high nor too low,” as she complacently observed to Sir James Melvill), with a graceful figure and long delicate hands, of which she was very

proud ; she had a fair clear complexion, with pale auburn hair and black eyes (a somewhat unusual combination), her mouth was small, with thin close-set lips, her forehead broad and high, and her nose aquiline, a form which became strongly marked in old age. Her eyebrows must have been very light both in colour and quantity, as in most of her portraits they are scarcely indicated ; her hair was always dressed in short crisp curls, and in her later years was certainly false ; in the inventory of her wardrobe, taken after her death, mention is made of a large assortment of wigs.

It is a general idea that Elizabeth, in her vanity, always expected the painters to whom she sat to endow her with more beauty than she actually possessed, but, although instances of the grossest flattery may be quoted (*e.g.*, the allegorical picture by Lucas D'Heere at Hampton Court, the "rainbow" picture at Hatfield, and especially the Blackfriars Wedding picture at Sherborne Castle, in which, though the event recorded happened in her sixty-seventh year, she is represented as quite a young and pretty woman), as a rule her portraits appear to be fairly faithful records of her actual appearance, and this is particularly the case with those by Marc Gheeraedts, in which the wrinkles and other signs of age are in no way mitigated. It seems to have been a fact that the queen always preferred to be seen, and also to be painted, in the open air, where the diffused light and absence of shade were favourable to her too strongly marked features ; her portraits are generally almost, if not quite, shadowless, being painted, as Vanderdoort expresses it, "with the light coming neither from the right nor from the left, in an open garden light," and this is particularly noticeable in the miniatures by Hilliard. That artist, in his treatise on miniature-painting, mentioned below (page xii), gives the following account of his first interview with the Queen, which is particularly curious and interesting as being the only recorded instance in which Elizabeth gave expression to her views on matters artistic : "This makes me to remember the words also and reasoning of her Ma^{te}, when first I came in her highness presence to drawe, whoe after showing me howe shee noted great Difference of shadowing in the works, and Diversity of Drawers of sundry nations, and that the Italians [who] had the name to be cunningest and to drawe best, shadowed not, Requiring of me the reason of it, seeing that best to shewe ons selfe nedeth no shadow of place but rather the oppen light, to which I graunted, affirmed that shadowes in pictures were indeed caused by the shadow of the place or coming in of the light as only one waye into the place at some small or highe

windowe which many workmen couet to werke in for ease to their sight, and to give unto them a grosser lyne, and a more aparant lyne to be deserned, and maketh the worke imborse well, and shewe very wel afar of, which to Limning work nedeth not, because it is to be veewed of nesesity in hand neare vnto the eye, heer her Ma^{re} conseued the reason, and therfore chosse her place to sit in for that perposse in the open ally of a goodly garden where no tree was neere, nor anye shadowe at all sauе that as the heauen is lighter then the earthe soe must that littel shadowe that was from the earthe, this her Ma^{re} curiouse Demaund hath greatly bettered my Jugment besides diuers other like questions in Art by her most excellent Ma^{re} which to speak or writ of weare fitter for some better clarke," &c.

Of all the oil paintings of Elizabeth, very few bear the name or initials of the artist, and the attribution is therefore, in most cases, only conjectural. During the first part of her reign there were no painters of any ability in England, and the character of the royal portraits, manufactured in large numbers by incompetent artists to satisfy the popular demand, so annoyed the Queen and her ministers that in 1563 a proclamation was drawn up announcing that "Forasmuch as through the national desire that all sorts of subjects and people, both noble and mean, have to procure the portrait and picture of the Queen's Majestie, great nomber of Paynters and some Printers and Gravers have alredy, and doe daily attempt to make in divers manners portraictures of hir Majestie in paynting, graving and pryntyng, wherein is evidently shewn that hytherto none hath sufficiently expressed the natural representation of hir Majesties person, favor, or grace, but for the most part have also erred therein, as thereof dayly complaints are made amongst hir Majesties loving subjects, in so much that for redress thereof hir Majestie hath lately bene so instantly and so importunately sued unto by the Lords of hir Counsell and others of hir nobility, in respect of the great disorder therein used, not only to be content that some speciall coning payntor might be permitted by access to hir Majestie to take the naturall representation of hir Majestie wheroft she hath bene allwise of hir own right disposition very unwilling, but also to prohibit all manner of other persons to draw, paynt, grave or pourtray hir Majesties personage or visage for a time, untill by some perfect patron and example the same may be by others followed. Therfor her Majestie being as it were overcome with the contynuall requests of so many of hir Nobility and Lords, whom she cannot well deny, is pleased that for their contentations some coning person mete therefor shall shortly make a pour-

tract of hir person or visage to be participated to others for satisfaction of hir loving subjects, and furdermore commandeth all manner of persons in the mean tyme to forbear from paynting, graving, printing, or making of any pourtract of hir Majestie, until some speciall person that shall be by hir allowed shall have first finished a pourtraicture thereof, after which fynished, hir Majestie will be content that all other painters, printers or gravers, that shall be known men of understanding, and so therefore licensed by the hed officers of the plaices where they shall dwell (as reason it is that every person should not without consideration attempt the same) shall and may at their pleasures follow the sayd patron or first portraicture. And for that hir Majestie perceiveth that a grete nomber of hir loving subjects are much greved and take great offence with the errors and deformities alredy committed by sondry persons in this behalf, she straightly chargeth all hir officers and ministers to see to the due observation thereof, and as soon as may be to reform the errors already committed, and in the mean tyme to forbydd and prohibit the shewing or publication of such as are apparently deformed, until they may be reformed which are reformable."

This proclamation, of which the draught* is still in existence, was not actually issued, and it does not appear that any special painter was then appointed, but Sir Walter Raleigh, in the preface to his "History of the World," states that, "by the Queen's own commandment all pictures by unskilful and common painters were knocked in pieces and cast into the fire."

NICHOLAS LYZARDE was sergeant-painter to Queen Mary, and afterwards to Queen Elizabeth, in whose service he died in 1570, but there is no evidence that he painted portraits, his only recorded work being "a table painted of the history of Ahasuerus," which he presented to the Queen as a New Year's gift.

The first painter of note who appeared during the reign was LUCAS D'HEERE, who, being banished from Ghent on account of his heretical opinions, came to this country in 1568, and in the following year painted the curious picture of the Queen with the three goddesses, now at Hampton Court (No. 5 of this catalogue). The emblematical picture of Henry VIII and his successors (No. 18), may also with good reason be ascribed to him. D'Heere remained in England until 1577.

* Printed in *Archaeologia*, vol. ii, p. 169.

FEDERIGO ZUCHARO, the celebrated Italian painter, visited England in 1574, and, during a residence here of four years, was much employed ; he is known to have painted the Queen, and many of her extant portraits are attributed by their owners to him, but as he never signed his works the ascription is, in all cases, uncertain. The picture at Great Hampden (No. 9) bears a mark resembling a Z, which may signify Zucharo.

RICHARD LYNE was a painter and engraver, who worked in the service of Archbishop Parker, and as the Queen frequently visited the latter she may possibly have sat to Lyne.

CORNELIUS KETEL, a Dutch artist, resided in this country from 1573 to 1581, and it is on record that when the Queen visited the Duchess of Somerset at Hanworth, in 1578, the Earl of Hertford, the Duchess's son, employed Ketel to paint Her Majesty's portrait, but the picture cannot be identified.

RICHARD STEVENS, a Dutch statuary, painter and medallist, also visited England, and Walpole observes that, as some of his receipts are in the possession of the Duke of Devonshire, it is probable that the portrait of Elizabeth in a gown embroidered with monsters, at Hardwick Hall, was painted by him.

GEORGE GOWER was in 1584 appointed sergeant-painter to the Queen, with a patent granting him the sole right "to make or cause to be made all and all manner of purtrraits and pictures of our person phisiognomy and proporcione of our bodye in oil cullers upon bourdes or canvas, or to grave the same in copper, or to cutt the same in woode, or to printe the same being cutte in copper or woode or otherwise," &c., with the exception of Nicholas Hilliard, who was allowed to make portraits of the Queen "in small compasse in lymnyng only and not otherwise;" but Gower's tenure of the office appears to have been very brief and none of his works are known.

JOHN DE CRITZ, a Flemish painter who was patronised by Walsingham, and in 1615 obtained the office of sergeant-painter, may have painted Elizabeth ; in an annotated copy of Holland's "Heroologia," it is stated that the engravings of Elizabeth, Walsingham and Sidney, in that work, were done from pictures in the possession of De Critz, and probably these were painted by him.

The majority of the portraits of the Queen, which represent her in old age, were painted by or in the school of MARC GHEERAEDTS, who probably came to England with his father in 1568, and remained until his death in 1635; his works are distinguished by their hard uncompromising truth and careful elaboration of the details of the costume. Of all the portraits of Elizabeth, those at Welbeck (No. 35) and Cambridge (No. 10), by Gheeraedts, may be considered to give the most perfectly accurate idea of her appearance.

Other painters who, from the references made to them by Haydocke* and Meres,† must have had some reputation in their day, but whose works have sunk into oblivion, are Francis and William Segar, John and Thomas Bettes, Rowland and Nicholas Lockey, Peter Cole, J. de Bruy and Peake.

The only miniaturist of Elizabeth's time who rose to distinction and whose works are now identified, was NICHOLAS HILLIARD, an Englishman, born at Exeter in 1537. He was a goldsmith by profession, but attained to an extraordinary degree of skill as a miniature painter, and his works have always been highly prized; they are usually executed on card or vellum (never on ivory), in opaque colours, heightened with gold. Hilliard appears, from the terms of Gower's patent mentioned above, to have enjoyed the exclusive privilege of making portraits of the Queen "in small compasse in lymnyng only," and he received a similar patent from James I.; his miniatures of the Queen are numerous, and that in her booke of prayers, now the property of Mr. Whitehead, is of unsurpassed beauty. He engraved the second great seal of Queen Elizabeth in 1586. Hilliard wrote a treatise on miniature painting which was never printed; the MS. was successively in the hands of Virtue, Horace Walpole, and David Laing, and was bequeathed by the latter to Edinburgh University in 1878. Hilliard died in 1619.

ISAAC OLIVER, or Olivier as he more usually spelt his name, a Frenchman by birth, was a pupil of Hilliard, and reached the greatest eminence in his profession, but his work chiefly belongs to the next reign; though he must undoubtedly have painted Elizabeth, no authentic miniature of her from his hand is known. The famous engraving by Crispin van de Passe (ENGRAVINGS, No. 160), was done from an original

* "A tracte containing the Artes of curious Paintinge, Caruinge and Buildinge, written first in Italian by Jo. Paul Lomatus . . . and Englished by R. H[aydocke]," Oxford, 1598, fol.

† "Palladis Tamia; Wits Treasury, being the second part of Wits Commonwealth;" by Francis Meres, London, 1598, 12mo.

by him ; but, as he did not confine himself to miniature work, this may have been an oil-painting or the pen-and-ink drawing on vellum (*DRAWINGS*, No. 2) now at Windsor.

Of the Engraved Portraits of Elizabeth comparatively few now existing are strictly contemporaneous, and of these none represent her before her accession to the throne. They are for the most part the work of foreigners, the earliest being the head by Geminus in the title to the third edition of his "Anatomy," 1559 (No. 9), and the whole-length published by Hans Lieffrinck in the same year (No. 10); the latter has been ascribed to Franz Hogenberg, but it is more probably by Lieffrinck himself. There is no evidence that Franz Hogenberg ever engraved a portrait of the Queen. His brother Remigius came to England, and about 1570 entered the service of Archbishop Parker, who employed him to engrave genealogies; in 1572 he executed the very scarce plate of the Archbishop from a picture by Lyne, and two portraits of Elizabeth bear his name; these are both interesting studies of costume.

JOHANNES RUTLINGER, the engraver of the curious portrait (No. 65), is an artist of whom there is no other record, and the impression described is the only one known.

WILLIAM ROGERS, the earliest English-born engraver whose works are known, executed three portraits of the Queen during her life-time, in addition to the large plate of Henry VIII and his successors (No. 134), in which she is the most conspicuous figure. No details of his life or art-training are recorded, but these prints prove the high degree of skill to which he attained in the use of the graver.

CRISPIN VAN DE PASSE, SEN., the head of the family of Dutch engravers of that name, produced four portraits of Elizabeth, three of which were issued towards the end of her reign, and the fourth shortly after her death.

Other contemporary plates are those by Marc Gheeraedts (No. 25) and J. Rabel (No. 59), and the anonymous portraits prefixed to the Bishops' Bible (No. 6) and Saxton's Atlas (No. 35).

It is a noteworthy fact that none of the engravings of Elizabeth published in or near her own time can be affiliated to existing oil paintings or miniatures, and (with the exception of the large plate by C. van de Passe and one of those by F. Delaram), none bear the name of the original artist.

Of the numerous Cameos of the Queen none are signed, but the finest have usually been ascribed to the celebrated French gem engraver

Julien de Fontenay, called Coldoré, who was *valet-de-chambre* to Henri IV, and is said to have been sent to England by that monarch to take Elizabeth's portrait.

Of those features in the Queen's costume which, being the most conspicuous, are constantly mentioned in the following pages, some description may here be given.

The most striking of all, and one peculiarly associated with Elizabeth, is the ruff, and almost the entire history of the rise and progress of that remarkable article of attire may be traced in her portraits; for this reason the various forms which it took at different periods have been used for the classification of the present catalogue. The first suggestion of the ruff is found in the small frill which decorated the collars of both the men and the women in the reigns of Henry VIII, Edward VI and Mary; soon after the accession of Elizabeth this began to develop into the true ruff which at first was attached to the stiff collar of a high-necked dress, and fitted close under the chin. After the introduction from Holland of the art of clear-starching and the use of "poking-sticks," by means of which ruffs of the most elaborate description could be arranged with ease, these soon increased to an astonishing size. Stowe says, "both men and women wore them intolerably large, being a quarter of a yard deep, and twelve lengths in a ruff." Philip Stubbes, in his oft-quoted "Anatomie of Abuses," 1583, in the course of an amusingly fierce denunciation of this latest freak of fashion, gives a graphic description of its construction and fantastic decoration. The most usual mode of constructing the ruff, of any breadth or thickness, was that in which the material was arranged in close convolutions or quillings "whose thousand double turnings never met;" in another it was formed into a series of radiating pipes, and there were others which hardly admit of verbal description but will be found figured in Planché's "Cyclopædia of Costume." Until quite a late stage in the fashion the ruff was strictly circular in form, being sometimes joined under the chin, at others having a large or small opening in front, and again forming an unbroken circle, like a wheel, about the neck; this last description of ruff was worn either close under the chin and cheek (it was then called a "chin-ruff"), or lower down so as to display the neck above it. In one of its latest and richest forms the ruff did not enclose the neck, but was attached to the shoulders and rose high behind the head. It should be observed that no strict chronological sequence can be assigned to these different styles, which appear to have been more or less contemporaneous and varied according to the taste or means of the wearer.

The ruffs were often made of the finest "cut-work" and "bone-lace," and decorated with gold and precious stones, and those worn by the Queen, of course, surpassed all others in size and splendour; she usually preferred those of the open form, which, with the low-necked dresses at that time the fashion for unmarried ladies, left the neck and bosom freely exposed, but during her last years, when she is said to have had a "yellow neck," she abandoned this style and, as may be seen in her portraits by Gheeraedts, returned to the high dresses and chin-ruffs of her earlier days.

The farthingale, the forerunner of the eighteenth century hoop and the modern crinoline, originated in France in the reign of Henri II, and was strictly contemporary with the ruff in its rise, development and decay; in its earlier stages it was shaped like a bell, being small at the hips and widening towards the feet, but in its extreme form of grotesqueness, at about the end of the sixteenth century, it took what is known as the "wheel" shape, though it might more accurately be compared to a drum, being as broad at the hips as at the feet. Elizabeth was occasionally portrayed wearing a farthingale of this description, but it is more especially associated with Anne of Denmark.

With the large farthingale was always worn a long and stiff pointed stomacher, which was often decorated from the shoulders to the waist with a profusion of pearls and jewels; in some of Elizabeth's portraits the diamonds and rubies on this part of the dress are of so enormous a size as to suggest that they can only have been glass imitations.

The partlet was a covering for the neck and bosom, worn with the low dress and chin-ruff, and practically identical with the modern chemisette; it was often richly ornamented with pearls or gold thread, and sometimes open in front to display a necklace or pendent jewel.

An article of dress which is prominent in many of the Queen's portraits is the veil, which is usually made of a white material and attached to the head, from which it descends to the ground, sometimes partially covering the shoulders; in some instances it is bowed out with a wire so as to form a circular space behind the head and ruff, and this seems to be a modification of the hooded mantle termed a "huke," then much worn by ladies both here and abroad. In another form of the veil it appears to fall from the shoulders, and has attached to it at that point two large wings, formed of a gauze-like material extended on wires, which rise above the head; these wings were usually edged with pearls and lace, and in some instances decorated with jewels, as in the picture at Burghley.

The fan, the use of which became general in the sixteenth century, constantly appears in pictures and engravings of Elizabeth, and is usually formed of ostrich feathers fixed in a richly jewelled handle ; the Chinese folding fan was not introduced into this country until quite late in the Queen's reign, but examples of it occur in the pictures at St. James's Palace, Ditchley, and the Bodleian Library.



PERSONAL DESCRIPTIONS.

ROGER ASCHAM (*The Scholemaster*, 1571) says of her when at the age of seventeen :—“With respect to personal decoration she greatly prefers a simple elegance to show and splendour, so despising the outward adorning of plaiting the hair and wearing of gold that in the whole manner of her life she rather resembles Hippolita than Phædra.”

SIR RICHARD BAKER (*Chronicle of the Kings of England*, 1641) :—“She was of stature indifferent tall, slender and straight, fair of complexion ; her hair inclining to pale yellow, her forehead large and fair ; her eyes lively and sweet but short-sighted ; her nose somewhat rising in the midst ; the whole compass of her face somewhat long, yet of admirable beauty.”

EDWARD BOHUN (*Character of Queen Elizabeth*, 1693) :—“She was a lady of great beauty, of decent stature, and of an excellent shape. In her youth she was adorned with a more than usual maiden modesty ; her skin was of pure white and her hair of a yellow colour ; her eyes were beautiful and lively. In short her whole body was well made and her face was adorned with a wonderful and sweet beauty and majesty She loved a prudent and moderate habit in her private apartment and conversation with her servants, but when she appeared in publick she was ever richly adorned with the most valuable clothes, set off again with much gold and jewels of inestimable value, and on such occasions she ever wore high shoes that she might seem taller than indeed she was.”

SIR ROBERT NAUNTON (*Fragmenta Regalia*, 1641) :—“She was of person tall, of hayre and complexion fine, and therewith well-favored,

but high-nosed, of limbs and features neat and of a stately and majestic comportment."

SIR JAMES MELVILL (*Memoirs of his own Life*, 1683) :—"The Queen told me that she had cloaths of every sort, which every day thereafter so long as I was at her court she changed. One day she had the English weed, another the French, and another the Italian, and so forth. She asked me which of them became her best; I answered in my judgment the Italian dress; which answer I found pleased her well, for she delighted to show her golden hair, wearing a caul and bonnet as they do in Italy."

GEORGE PUTTENHAM (*Art of Poesie*, 1589) :—"And in a prince it is decent to go slowly and to march with leisure, and with a certain grandity rather than gravity; as our sovereign lady and mistress, the very image of majesty and magnificence, is accustomed to do generally; unless it be when she walketh apace for her pleasure, or to catch her a heat in the cold mornings."

PAUL HENTZNER (*A Journey into England in 1598*) :—"Next came the Queen, in the 65th year of her age (as we were told), very majestic; her face oblong, fair but wrinkled; her eyes small, yet black and pleasant; her nose a little hooked, her lips narrow and her teeth black (a defect the English seem subject to from their too great use of sugar); she had in her ears two pearls with very rich drops; her hair was of an auburn colour but false; upon her head she had a small crown, reported to be made of some of the gold of the celebrated Luneburg table; her bosom was uncovered, as all the English ladies have it till they marry; and she had on a necklace of exceeding fine jewels; her hands were slender, her fingers rather long, and her stature neither tall nor low; her air was stately, her manner of speaking mild and obliging. That day she was dressed in white silk bordered with pearls of the size of beans, and over it a mantle of black silk shot with silver threads; her train was very long, the end of it borne by a marchioness; instead of a chain she had an oblong collar of gold and pearls."



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QUEEN ELIZABETH.

1533-1603.

PICTURES.

Class A.

WHEN PRINCESS.

1. HER MAJESTY THE QUEEN (*Windsor*).¹

At the age of about 13. Life size ; seen to below the knees, standing, turned slightly to the left.² She wears a richly-jewelled red French hood, and red dress with open hanging sleeves, showing white gold-embroidered under-sleeves, which are drawn in at the wrists with deep ruffles ; the dress is cut low and square at the bosom, leaving the neck and shoulders bare, and has the skirt open in front, showing gold-embroidered kirtle. She holds before her with both hands a small green volume, the index finger of her left hand inserted between the leaves. Double necklace with pendent jewel ; large jewel on bosom, and jewelled girdle ; rings on first, third and fourth fingers of right hand, and on first finger of left hand ; no earrings. An open book on a table to the left, and curtains behind. (*see ENGRAVINGS, No. 1*).

School of Holbein.

Panel, 43 in. x 31 in.

This was formerly at Hampton Court and later at St. James's Palace. No. 247 of the 1866 National Portrait Exhibition.

2. HER MAJESTY THE QUEEN (*Hampton Court*).

At the age of about 14. In the picture of Henry VIII. and his Family. Whole-length, standing, turned to the left, with hands folded before her ; wearing a French hood, and dress cut low and square at the bosom, with large hanging sleeves, and broad frills at the wrists. Double pearl necklace, with pendent ornament in the form of the letter A, her mother's initial. (*see ENGRAVINGS, No. 2*).

School of Holbein.

No. 340 of Law's Catalogue of Pictures at Hampton Court, 1881.

¹ The names of the owners are printed in capitals ; those of the houses, in which the pictures are preserved, in italics.

² The terms *to the right* and *to the left*, mean the right and left of the spectator.

*QUEEN ELIZABETH.***3. DOWAGER DUCHESS OF BUCCLEUCH** (*Ditton Park, Slough*).

In a picture of Henry VIII., his Children, and Will Somers. King Henry, Prince Edward, and the Princesses Mary and Elizabeth stand in a row behind a table, the king on the left and Elizabeth on the right. Somers is behind, seen between the king and Prince Edward. Princess Elizabeth wears a hood, and plain dress with deep frills at the neck ; her right hand is thrust into the front of her dress. (*see ENGRAVINGS, No. 3*). *Panel, 11 in. x 6 in.*

[Not a contemporary picture].

No. 1091 of the Tudor Exhibition, 1890.

Class B.**WEARING A SMALL FRILL-RUFF.**

Crowned.

4. EARL OF WARWICK (*Warwick Castle*).

Young. Life size, to the knees, seated, quite full face ; fair dishevelled hair ; wearing large crown, robe of cloth of gold, ermine-lined mantle, which is open in front, jewelled hanging collar, and girdle of diamonds and rubies ; she holds the sceptre in right hand, and the left is laid on a green mound, which rests on her knee ; ruff and wrist ruffles edged with gold. *Panel, 48 in. x 39 in.*

Similar to the miniature by Hilliard at Welbeck (see MINIATURES, No. 1) and probably enlarged from it.

No. 257 of the National Portrait Exhibition, 1866.

No. 354 of the Tudor Exhibition, 1890.

5. HER MAJESTY THE QUEEN (*Hampton Court*).

Allegorical picture. With Juno, Venus and Minerva. The Queen appears on the left, on the steps of a palace, from which she has just emerged, followed by two female attendants ; she has a crown on her head, a sceptre in her right hand and an orb in her left, her hair dishevelled. She wears a dark dress with light sleeves, the skirt open in front, showing a kirtle which is diapered with pearls. The three goddesses occupy the right of the composition ; Juno, panic-stricken at the sight of the royal apparition, retreats precipitately down the steps, on

1.



ELIZABETH AT THE AGE OF ABOUT 13.

The picture at Windsor Castle.

(*Pictures*, No. 1).



which she drops her sceptre and one shoe ; Minerva, who has a banner in her right hand, holds up the left in amazement, and Venus, who is seated unrobed on the extreme right, drops her roses, while Cupid clings to her knees. Windsor Castle is seen in the distance.

Signed HE. 1569.

On the frame are four Latin lines :—

Juno potens sceptris et mentis acumine Pallas ;
 Et roseo Veneris fulget in ore decus ;
 Adfuit Elizabeth, Juno perculta refugit ;
 Obstupuit Pallas erubuitque Venus.

By Lucas D'Heere.

Panel, 25 in. × 33 in.

No. 219 of the 1866 National Portrait Exhibition.

No. 635 of Law's Catalogue of the Pictures at Hampton Court, 1881.

Reproduced in Law's History of Hampton Court, 1885, p. 314.

The figure of the Queen has been copied by R. Burchett in the series of panels in the Prince's Chamber, Palace of Westminster. (*see ENGRAVINGS, No. 32*).

Not crowned.

6. REV. JOHN HODGSON, F.S.A. (*Kinver Vicarage, Stourbridge*).

Young, life size, nearly to the waist, face turned to the left ; brown hair plainly dressed and confined in a gold caul studded with pearls ; the ruff edged with gold. Crimson velvet dress, cut square at the bosom ; the neck covered with a muslin partlet which is adorned with pearls and gold, and open in front to show a pendent jewel ; no earring. Above is inscribed in coarse letters (not contemporary) "The Lady Elizabeth her Picture when she was in the Tower."

School of M. Gheeraedts.

Panel, 17 in. × 13 in.

7. NATIONAL PORTRAIT GALLERY.

Young. Seen to below the waist, turned to left, holding a rose in her right hand. She wears an arched headdress of jewels, from which a gauze veil falls behind, and a richly patterned black dress ornamented with a lattice work of gold cords and pearls, and on the shoulders and bodice white puffings ; the dress is cut low and square at the bosom, the neck being partially covered with a white network ornamented with a black pattern. An enamelled badge representing a Phoenix rising from flames (one of the Queen's known devices), is suspended from her shoulders by a richly jewelled collar, in the centre of which is a large rose with diamond in the middle. The left hand is not seen, but part of a feather fan, which she holds in it, appears in the lower corner. No earring or finger rings. (*see ENGRAVINGS, No. 31*). *Panel, 26 in. × 19 in.*

8. EARL OF DARNLEY (*Cobham Hall*).

Life size, seen to the knees, turned to the right. Wearing low head-dress adorned with pearls, and with a grey veil falling from it behind ; white high-necked dress, the bodice buttoned and frogged down the front, and the sleeves and skirt patterned with a design in yellow ; ruffles at the wrists. A double necklace of pearls hangs over her breast and is looped up at her right side, and a large enamelled jewel is suspended by a green ribbon from her waist on the same side. A feather fan is held downwards in her right hand and her left holds a tassel. No earring or finger rings. The crown and sceptre are seen on a cushion to the right.

Panel.

9. EARL OF BUCKINGHAMSHIRE (*Great Hampden, Bucks*).

Young. Life size, whole length, standing, face turned to left, holding a pink in right hand. Low head-dress ; dress with high collar and close fitting "mahoitered" sleeves, and small ruffles at the wrists. She stands on a Turkey carpet, with a chair to the left. Fruit is painted on a wall behind to the right. In the right background, low down, is the letter Z.

10. UNIVERSITY LIBRARY, CAMBRIDGE.

Life size, bust, turned to left. Curly brown hair ; jewelled head-dress, with gauze veil, edged with spangles, falling over the shoulders ; the dress is cut low at the bosom, and the neck covered with a white and gold partlet. No earring.

By M. Gheeraerts.

Panel, 24 in. x 19 in.

Presented to the University in 1588-89 by Vincent Skinner.

No. 363 of the 1866 National Portrait Exhibition.

No. 460 of the Tudor Exhibition, 1890.

11. EARL BEAUCHAMP (*Madresfield*).

Life size. To the knees, standing, face turned to the left, but looking at the spectator. Head-dress formed of white puffings, with gauze veil, which is crossed with lines of gold, falling from it behind. Black dress, with broad band of gold brocade down the front ; the sleeves are white, worked with flowers, and have lace ruffles and gauze over-sleeves. She holds a colander in her right hand and a brown glove in the left, which rests on the arm of a chair, and wears pearl necklaces, a girdle of jewels, and one ring, which is on the fourth finger of the left hand.

Ascribed to F. Zucharo.

Panel, 39½ in. x 31 in.

No. 328 of the Tudor Exhibition, 1890.

12. HER MAJESTY THE QUEEN (*Holyrood Palace*).

Life size, nearly whole length, standing, directed to front, face turned slightly to left. Frizzed yellow-brown hair with flowers and pearls in it; pearl eardrop. Close-fitting black dress, with grey opaque muslin mantle, which is wired out behind, and passes over the upper part of both arms; ruffles at the wrists. A double necklace of small pearls is looped up to the right breast, and an enamelled jewel is on the left breast. She wears a girdle of jewels and pearls. In her left hand she holds a colander inscribed on the edge "A TERRA IL BEN IL MALDIMORA INSELLA." Behind, to the right, is a sphere on a pedestal, and to the left a casement with curtain.

School of M. Gheeraedts.

Panel.

13. EARL BROWNLOW (*Ashridge*).

Whole length, standing in a garden, seen in front, face turned to the right; she wears a high crowned black hat and red dress, which is open at the neck and down the front of the skirt, showing the white kirtle; a party of huntsmen approaches her from the right.

Painted in tempera on a panel in an old manor-house at Little Gadsden, near Ashridge. *52 in. x 32 in.*

Figured in Cussans's "History of Hertfordshire," 1878, vol. iii, p. 138, where a description of the panel is given, with the suggestion that it commemorates the visit of Lord William Howard to Ashridge, when sent by Queen Mary to bring Elizabeth to London, on suspicion of complicity in Wyatt's rebellion, January, 1554.

No. 1152 of the Tudor Exhibition, 1890.

14. HER MAJESTY THE QUEEN (*Hampton Court*).

Old. Life size, to the waist, turned to the right, wearing headdress of red silk trimmed with pearls, with thick veil, which is adorned with pearls and white satin puffs, falling from it over her shoulders. Her white dress, which is slashed and studded with pearls, is high at the neck, with a jewelled collar; ruffles at the wrist. With her right hand she holds up (as though showing to the spectator) the badge of the Order of the Garter (a cameo), which is suspended by a blue ribbon from her neck; the left hand is not seen. No earring.

Attributed to M. Gheeraedts.

Panel, 24 in. x 17 in.

No. 619 of Law's Catalogue of the Pictures at Hampton Court.

15. NATIONAL PORTRAIT GALLERY.

In advanced age. Somewhat similar to the preceding. To the waist, turned to the right, wearing white satin dress, with narrow slashes and gold bands, studded with red and black square jewels set in gold, and brown veil which is gathered up in plaits over the head and studded with

pearls. She holds a bunch of pansies in her right hand, which is without rings, and the badge of the Garter (a cameo) hangs by a blue ribbon on her breast.

Probably by M. Gheeraedts.

Panel, 30½ in. × 23½ in.

16. EARL OF STRADBROKE (*Henham Hall*).

Derived from No. 14. The details of the costume are similar, but the badge of the Order of the Garter, instead of being held in her right hand, is fastened to the breast, and the hand is on a level with the waist, holding a rose. (*see ENGRAVINGS, No. 34*).

[Not a contemporary portrait].

17. LORD ROTHSCHILD.

Young. Life size, to the waist, turned to the left, wearing high-necked black dress with pointed stomacher and white mahoitered sleeves, which are decorated with ball-like flowers of gauze and rows of pearls, and veil with wired-out bowed wings, edged with pearls; flowers at her left breast; large diamond with three pearls pendent from it on the bosom, with a pelican "in piety" in gold above it. Yellow curly hair, with pearl on the forehead, and pearl eardrop; two long chains of pearls and jewels and jewelled girdle. Crimson hanging curtain behind.

Panel, 34 in. × 24 in.

Formerly at Apethorpe Hall, the seat of the Earl of Westmorland.

18. MRS. DENT (*Sudeley Castle*).

In emblematical picture of Henry VIII and his successors. Henry is seated on a throne in the centre, holding a short sceptre in right hand and with the left delivering the sword of justice to his son Edward, who kneels beside him. On the left stand Mary and Philip, behind whom enters an emblematical figure of War. On the right is Elizabeth, who advances to the front, leading in figures of Peace and Plenty, the former trampling on the emblems of War. Elizabeth wears a small head-dress, small quilled ruff, high necked dress and long girdle.

On the frame of the picture are painted in gold letters these lines:—

"A face of mucye nobilitye loe in a little roome,
Four states with theyr conditions hear shadowed in a shewe,
A father more than valyant, a rare and virtuous son,
A zealous daughter in her kind what els the world doth knowe,
And last of all a virgin queen to England's joy we see,
Successively to hold the right and virtues of the three."

In smaller letters at the foot of the picture is:—

"The Queen to Walsingham this Tablet sent
Mark of her peoples and her own contente."

By Lucas D'Heere (?).

Panel, 51 in. × 71 in.

This picture was originally at Scadbury, the seat of the Walsinghams,

and later in the collections of James West and Horace Walpole ; (see Walpole's "Anecdotes," ed. 1849, p. 155); it was purchased by Mr. J. C. Dent at the Strawberry Hill sale in 1842. A woodcut of it is in Mrs. Dent's "Annals of Winchcombe and Sudeley," 1877.

No. 158 of the Tudor Exhibition, 1890.

For the print by W. Rogers, similar to this picture, see ENGRAVINGS, No. 133.

19. LORD KENYON.

Half length, standing, turned to left, wearing jewelled head-dress, small close-fitting frill like ruff, edged with gold, and ruffles at the wrists to match, fur trimmed black dress cut low at the bosom, with white and gold partlet, which has a small opening in front showing a gold necklace with a black ring suspended ; tight mahoitered sleeves slashed and embroidered, and jewelled girdle. Small book in right hand, gloves in left, which rests on a red cushion before her. Inscribed above (not contemporary) "Princess Elizabeth afterwards Queen of England."

Panel, 20 in. x 14 in.

No. 478 of the Tudor Exhibition, 1890.

20. A. SALWEY, Esq. (*Overton Hall*).

Life size, half length, turned to the left, wearing low jewelled headdress with white veil falling from it, thick quilled ruff, high-necked white dress, the bodice and sleeves of which are slashed and decorated with stripes of gold, and sleeveless black surcoat trimmed with gold brocade ; ruffles at the wrists matching the ruff ; rich carcanet, with large jewel hanging on the breast, and jewelled girdle ; rings on thumb and fourth finger of left hand, and third and fourth fingers of right ; no earring. She holds a red rose in her left hand and gloves in the right ; the reddish-brown hair is dressed in curls ; the eyes are sepia brown. In front to right is a table covered with a crimson and gold cloth. Across the top of the picture is the inscription (not contemporary) "ELIZ : QV : INGE—MOSA ET DEXTRA."

Oak panel.



Class C.

WITH RADIATING RUFF, UNBROKEN.

*Crowned.*21. EARL OF HARDWICKE (*Wimpole*).

To the knees, standing, turned slightly to left, wearing large jewelled head-dress surmounted by an arched crown, and with falling veil, which has large lace-edged wired-out wings ; pearls in hair and pearl eardrop. Large quilled ruff, with short pearl necklace above it ; another necklace of pearls descends to the waist. The skirt of the dress is patterned with eyes and ears, and on the sleeve is embroidered a serpent ; at the wrists are lace ruffles. She holds a book in the right hand, and in the left a sceptre, which rests against her shoulder.

[Not a contemporary picture]. Panel, 46 in. × 32 in.

No. 252 of the National Portrait Exhibition, 1866.

22. NATIONAL PORTRAIT GALLERY.

Half-length, turned to the left, wearing small jewelled crown. The grey lace ruff is formed of flat pieces overlapping one another like the sticks of a fan, and has a smaller one inside fitting close to the face. A large pearl hangs beside the ears. The black outer dress is garnished with red bows and open in front to show white kirtle ; full sleeves drawn in at the wrists. The left hand is partly seen, holding the handle of a feather fan ; the right is not shown. The costume is similar to that in the following picture at Woburn Abbey. Panel, 38 in. × 30 in.

Formerly in the British Museum, to which it was presented by Lord Cardross (afterwards Earl of Buchan), in 1765.

*Not crowned.*23. DUKE OF BEDFORD (*Woburn Abbey*).

Picture commemorating the Spanish Armada. Life size, to the knees, face turned to the left, wearing black head-dress adorned with feathers and jewels. Pearls in the hair, with a large one on the forehead and one hanging *beside* each ear. Large high-rising ruff fitting close under the chin. The stomacher and skirt of outer dress are of white satin, jewelled, the sleeves and under-skirt black and trimmed with pearls and jewelled bows ; full sleeves drawn in at the wrists, with lace cuffs. In her left hand she holds a feather fan downwards, and the right rests on a globe which is on a green-covered table in front to the left ; on a higher table on the same side is an arched crown, and to the right is a

square-backed chair. In the background, between curtains, are two windows, through which two fleets of ships are seen, one sailing on a calm sea, the other being dashed to pieces by a raging tempest. These incidents are supposed to refer to the Armada expedition.

By M. Gheeraerts.

Panel, 52½ in. × 41½ in.

24. T. TYRWHITT-DRAKE, ESQ. (*Shardeloes, Bucks.*).

A replica of the last.

25. MARQUESS OF SALISBURY, K.G. (*Hatfield House*).

Life size, nearly to the knees, standing, turned slightly to the left, wearing large head-dress edged with standing up jewelled ornaments and rich ruff fitting close under the chin, with winged gauze veil falling behind. Her dress is black, the stomacher covered with rows of pearls and other jewels, and she has rich lace cuffs. An ermine "collared" is on her left arm; in her right hand she holds an olive-branch and her left rests on a table on which lies a sword of state, of which only the hilt is visible. She wears no earring, but a pearl hangs beside the ear. (*see ENGRAVINGS, No. 57.*)

Panel, 37½ in. × 34 in.

Attributed to N. Hilliard.

26. EARL OF MORLEY (*Saltram*).

Somewhat less than life size, nearly to the waist, face turned slightly to the left; wearing "Mary Stuart" headdress edged with lace, black satin dress, and quilled ruff of grey lace fitting close to the chin. She has jewels in her hair, with a large pearl on the forehead, and a chain of pearls, garnished with white satin bows, suspended from her shoulders. No earrings. The hands not seen. Above, to the left, is (not contemporary) "Queen Elizabeth, b. 1558."

Panel, 22½ in. × 18¼ in.

By either Gonzales or Coello. (A doubtful portrait).

27. HEAD MASTER OF WESTMINSTER SCHOOL.

Less than life size; bust, face turned slightly to the left; wearing low jewelled head-dress, with gauze veil falling behind over the shoulders, lace quilled ruff which fits close under the chin and stands out horizontally, and white dress slashed in front and puffed at the shoulders. Hands not seen; three large pearls in the hair; no earring; on a cartel above is "QUEENE ELIZABETH."

Panel, 19 in. × 16 in.

No. 307 of the National Portrait Exhibition, 1866.

No. 284 of the Tudor Exhibition, 1890.

28.

Bust, turned to the left; wearing a head-dress plaited like a ruff, with white veil falling behind, quilled lace ruff, which fits close under the chin, and white dress slashed with gold and red. On the bosom is a

square black jewel surrounded by smaller red ones in a gold mount.
Dated 1589.

Was in the possession of Farrer, the picture dealer, of Bond Street, in 1859.

29. MRS. DENT (*Sudeley Castle*).

Half-length, life size, face turned slightly to the left ; in black dress, with white bodice and sleeves, a red lily issuing from each shoulder ; holding a lily in left hand and a fan in right.

[False].

Panel, 36 in. x 30 in.

Formerly in the Bernal collection.

No. 289 of the Tudor Exhibition, 1890.

Figured in Mrs. Dent's "Annals of Winchcombe and Sudeley," 1877, p. 228.

30. MISS LUCY (*Charlecote Park*).

Life size, to the knees, standing, face turned to the left, with dark brown curly hair, wearing crown-like head-dress of pearls, and black dress decorated with gold and jewels, with large sleeves and pointed stomacher, the skirt open in front showing white kirtle patterned with gold ; the ruff does not fit close, but shows the neck, with collar of pearls, above it ; large cuffs of rich lace. In her left hand she holds downwards a feather fan, which is only partially visible, and in her right a shepherd's sun-dial¹ inscribed "Atera il ben il mal dimora in sella" ; the dial is attached by a red ribbon to the end of her stomacher ; long necklace of pearls, pearl eardrop, and rings on the third finger of each hand. Above are the royal arms with the inscription : "ELIZABETHA D. G. ANG. FRANC. ET HIBER. REGINA FIDEI DEFENSATRIX. POSVI DEVVM ADIVTOREM MEVM."

Panel, 49 in. x 34 in.

No. 271 of the Tudor Exhibition, 1890.

31. THE WEAVERS' COMPANY.

Life size, to the knees, standing, face turned slightly to the left. Head-dress with falling veil, which partly covers the left arm ; black dress, with pearls festooned on the bodice, and large open sleeves, with under ones richly embroidered with flowers. The grey lace ruff is of the "piped" construction, and a pearl necklace appears above it ; at the wrists are lace ruffles ; she holds a white feather fan downwards in her right hand and her gloves in the left. A ring is on the third finger of the right hand, and another on the little finger of the left. The letters E. R. are painted on the background on either side of the Queen's head.

Panel, 36 in. x 29½ in.

¹ A metal hoop.

32. CHRIST CHURCH, OXFORD.

Late in life ; three-quarter size, to the knees, turned to the left, wearing large piped ruff of geometric pattern, with pearl necklace above it, which descends to the waist. Dark brown dress, with the stomacher and outer skirt of the dress jewelled, and the sleeves puffed and jewelled, with lace ruffles at the wrists ; the skirt is open in front, showing white kirtle. She has jewels in her hair, with three pearls hanging from a crescent on the forehead and a large one in her ear. In her left hand she holds downwards a feather fan ; the right hangs down, not holding anything ; curtain behind. *Panel, 36 in. x 30 in.*

No. 350 of the National Portrait Exhibition, 1866.

No. 458 of the Tudor Exhibition, 1890.

33. LORD DE L'ISLE AND DUDLEY (*Penshurst*).

Late in life ; life size, nearly to the knees, standing, turned to the left ; wearing tiara-like head-dress, jewelled and quilled, with thick white veil, which is studded with pearls, falling from it over her shoulders, and thick narrow quilled ruff, fitting close under the chin. Black dress, embroidered and jewelled down the front, and cut low and square at the bosom, the neck being covered with a jewelled gauze partlet ; a full gauze sleeve over a close-fitting white one, which is patterned with black and covered with jewels ; pearl necklace and girdle ; lace ruffles at the wrists. In her right hand she holds upright (and curiously interlaced with her fingers) a fan of long ostrich feathers, with jewelled handle, and in her left (as though showing it to the spectator), the badge of the Order of the Garter, which hangs at her breast.

Panel, 34 in. x 26 in.

Formerly the property of Lord Strangford.

No. 349 of the National Portrait Exhibition, 1866.

No. 311 of the Tudor Exhibition, 1890.

A woodcut from this picture appeared in the "English Illustrated Magazine" for March, 1888, and was used as a frontispiece to the illustrated edition of the Catalogue of the Tudor Exhibition at the New Gallery, 1890.

34. VISCOUNT POWERSCOURT (*Powerscourt Castle*).

Life size, nearly to the knees, turned to the left, wearing jewelled head-dress, from which a veil descends, green dress with white sleeves and partlet, which are ornamented with a flower pattern, and quilled ruffles at the wrists. She holds in right hand a fan of long ostrich feathers, and with the left a jewelled badge, which is suspended from her neck by yellow ribbons. Two large pearls adorn her curly hair, and another hangs on her forehead ; a pearl necklace is festooned on her breast, and a girdle of pearls and jewels encircles her waist.

A poor copy from No. 33, with variations. *Panel, 36 in. x 27 in.*

35. DUKE OF PORTLAND (*Welbeck Abbey*).

Late in life. Small whole-length, standing, turned and looking slightly to the left, and resting her right arm on the arm of a red chair. She wears a large head-dress of jewels and pearls, rich lace piped ruff, fitting close to the chin, white dress patterned with flowers, and a dark mantle adorned with roses, which descends to the ground behind. A jewelled collar with pendent badge hangs from her shoulders, and also a pearl necklace which reaches to the waist. In her right hand is a large branch of olive, and in her left she holds her gloves; a feather fan hangs from the girdle. The sword of justice, sheathed, lies on the ground at the Queen's feet, with a little dog beside it. In the background to the right is a view of a walled garden, in which are two ladies and a gentleman conversing; a porter is opening a door to admit two other ladies.

Signed with the artist's initials.

By Marc Gheeraerts.

Panel, 17½ in. × 14½ in.

No. 2573 of the South Kensington Museum Loan Exhibition, 1862.

No. 465 of the Tudor Exhibition, 1890.

In Walpole's "Anecdotes," ed. 1849, Vol. I, p. 155, this picture is attributed to Lucas D'Heere.

A woodcut of it appeared in Harper's Magazine, Sept. 1884.

36. LORD HOTHFIELD.

Life size, bust, face turned to left; brown curly hair, with head-dress of pearls and red stones, and a red rose near the left ear; piped chin ruff; white dress decorated with gold fleur-de-lis, having bows of ribbon with large diamonds and red stones at the shoulders; necklaces of large pearls, diamonds and rubies over the breast; no earring; dark background. Above in gold letters "E. R. An° Dom. 1579, ætatis 46."

Panel, 22 in. × 17 in.

No. 266 of the Tudor Exhibition, 1890.

A replica, the property of C. Lister Kaye, Esq., was No. 468 of the Tudor Exhibition, 1890. Another is at Elizabeth College, Guernsey.

37. EARL OF RADNOR (*Longford Castle*).

Late in life. Life size, to the waist, turned to the left, wearing arched head-dress of jewels and white puffs over her yellow curly hair; plain quilled chin ruff, "dentelled" at the edges, and high-necked black dress, which is decorated with pearls arranged in groups of four, and has fluted gauze sleeves; large pearls in left ear and double chain of pearls falling over the stomacher.

Canvas, on panel.

38. ROBERT DOWNING, ESQ. (*Petworth*).

Late in life. Life size, nearly to the knees, standing towards the left, looking at the spectator; wearing low jewelled head-dress, with pearl hanging on the forehead, high-necked black dress, with close fitting white

sleeves patterned with black flowers and studded with jewels, over which are large gauze outer sleeves ; down the front of the dress is a broad band of gold brocade adorned with jewels, and a necklace of pearls is festooned upon it ; a girdle of pearls and jewels encircles the waist and at the wrists are ruffles and long lace cuffs. From the back of the head falls a thick white veil which is adorned with stripes of gold lace and spangles, and is bowed out with a wire. In her right hand she holds a fan of ostrich feathers with jewelled handle, and her left rests on the arm of a red chair ; no earring ; the background is a dark flat wall, decorated with an arabesque flower pattern.

School of M. Gheeraerts. *Panel, 37 in. x 32 in.*

This picture was found in the year 1889, built into the wall of an upper room in a cottage at Coolham Green, near Shipley, Sussex.

(For a more detailed account of it see Proceedings of the Society of Antiquaries, xiii, 122).

39. HER MAJESTY THE QUEEN (*Hampton Court*).

In old age. Life size, bust, turned to left, wearing tiara-like head-dress of white satin and jewels, with gauze veil falling from it behind, rich quilled ruff fitting close under the chin, black bodice, white sleeves patterned with black flowers, and lace ruffles at the wrists. She has a large pearl in her ear and three necklaces of pearls fall over the breast. Her hands are folded before her, the right holding upwards a large feather fan with jewelled handle.

Attributed to F. Zucharo. *Panel, 22 in. x 18 in.*

Reproduced in Law's "History of Hampton Court," vol. I.

No. 616 of Law's Catalogue of the Pictures at Hampton Court.

40. HER MAJESTY THE EMPRESS FREDERICK OF GERMANY.

In old age. Life size, to the waist, face slightly to the left, looking to the front ; she wears a headdress of lilac and white silk puffs, with veil of black gauze embroidered with gold stripes falling from it behind ; a thick quilled ruff, which has large pearls pendent from the lower edge ; and a yellow dress, patterned with gold and cut square at the bosom, the neck and shoulders being covered with a netted partlet. A necklace of pearls is looped up at her breast, with a large jewel in the centre ; no earring.

Panel, 22 in. x 19 in.

41.

In old age. Life size, bust, face turned to the left, wearing head-dress, of white puffs. A loop of large pearls hangs down the front of her dress, and her white sleeves are embroidered with spheres marked with longitude and zodiacal lines.

School of M. Gheeraerts.

Was in the possession of Partridge, a dealer in King Street, Covent Garden, in June 1887.

A similar picture was in the Farrer sale at Christie's, June 15, 1866, lot 227.

42. LORD METHUEN (*Corsham*).

Memorial picture. Life size, seen to the knees, seated, turned to the left, resting her head on her hand, face old and worn. She wears an outer robe bordered with ermine, which is open in front and has open hanging sleeves ; the stomacher and sleeves of the under-dress are patterned with jewels, and jewels are in the hair, with a pearl pendent on the forehead. Her dress is high at the neck, and the scalloped ruff fits close under the chin. Two boy angels hold the crown and sceptre over the Queen's head ; Time, asleep, with broken hour-glass, is on the right, and Death leans over the chair, holding a glass in which the sand has run down. *Canvas, 44 in. x 38 in.*

No. 348 of the National Portrait Exhibition, 1866.



Class D.

WITH RADIATING RUFF, OPEN IN FRONT.

Crowned.

43. THE TRINITY HOUSE, TOWER HILL.

Half length, standing, wearing an arched crown of pearls and a veil with wired out gauze wings. In her right hand she holds a jewelled disc, which is attached by a ribbon to her girdle. No rings on the hands.

Panel.

44. JESUS COLLEGE, OXFORD.

At the age of 42 ; life size, to the waist, turned and looking to the left. She wears an open arched crown, rich piped lace ruff, and lace edged veil, which has wired out gauze wings rising above the ruff. The dress, the bodice of which is cut low and square, is patterned with pearls and jewels, and has an enamelled device with figure of Diana attached to the left sleeve, and a figure of a knight on horseback

attached to right one. The Queen's hair is richly jewelled, a pearl is in each ear, and she wears a short necklace, from which a large red jewel hangs on the uncovered bosom. The hands are not seen.

Attributed to F. Zucharo.

Canvas, oval, 32 in. × 26½ in.

No. 419 of the Tudor Exhibition, 1890.

Not crowned.

45. TRINITY COLLEGE, CAMBRIDGE (*Master's Lodge*).

Life size; whole length, standing on a crimson step, looking to the left. Her brocaded dress, which is cut low and square across the bosom, has a long pointed stomacher, deep lace cuffs, and open hanging outer sleeves; white feather and large pearls in the hair. Her right hand rests on two books, which lie on a table beside her, and her left holds downwards a fan of white feathers; part of a richly carved scarlet and gold chair is seen behind to the right. From the end of the stomacher descends a pink ribbon, which is looped up to a circular jewel with pendent pearl; a hanging green curtain above.

Attributed to F. Zucharo.

Canvas, 76 in. × 48 in.

No. 346 of the Tudor Exhibition, 1890, and reproduced as an illustration to the catalogue.

46. DUKE OF BUCCLEUCH, K.T. (*Boughton House, Northants*).

At the age of 61. Life size, to the knees, standing, face turned to the left, wearing white dress with long pointed stomacher and large farthingale; the stomacher is richly jewelled, the skirt patterned with a geometrical design and studded with pearls, and the sleeves ornamented with lines of puffings, divided by jewels. She wears no headdress, but the brown hair is adorned with jewels formed of pearls and three large pearls pendent on the forehead; a large pearl is in her ear, and a close-fitting necklace of five rows of pearls is seen through the opening in front of her high rising rich piped lace ruff. Deep lace cuffs at the wrists. In her right hand she holds upwards a feather fan, the jewelled centre of which is surmounted by a royal crown, and in her left a glove. She has no finger rings. In the background to right is a curtain, and in the upper left hand corner a large tablet inscribed:—"VIVat VIn-Cat, Regnet ELizabetha, AngLIæ, FranCIæ aC HIBernIæ RegIna FIDEI DefensatriX HenrICI 8vi Reg Is F Anno regnI sVI, XXXVII.

Nata VI. EID sept. 1533 Grone. Init Reg. Eliza : kal. 17 dies Novem.."

School of M. Gheeraerts.

Panel.

(For an account of this picture with a reproduction of it, see a paper by G. Scharf, C.B., F.S.A., in "Archaeologia," Vol. LI, page 213).

47. THE DEAN OF WESTMINSTER (*The Deanery*).

An exact repetition of the preceding, extensively repainted in later times ; the face appears youthful and quite idealized and only a single row of pearls encircles the neck.

Canvas.

(For notices of this picture see "Transactions of the London and Middlesex Archaeological Society, vol. ii, page 167 ; and a paper by G. Scharf, Esq., C.B. in "Archaeologia," vol. LI, page 213).

48. REGINALD CHOLMONDELEY, Esq. (*Condover Hall*).

In old age. To the waist, turned to the left ; wearing a black cap, high rising piped lace ruff, close fitting pearl necklace and red dress, which has white satin stomacher, edged with pearls and full sleeves, patterned with arabesques. The hair is decorated with large pearls which rise from lozenges of black and red stones ; a large Tudor rose is conspicuous on the left arm ; hands not seen ; no earring.

Panel, 20 in. x 18 in.

No. 356 of the National Portrait Exhibition, 1866.

49. EARL OF VERULAM (*Gorhambury*).

Life size. To the knees, standing, turned to the left ; wearing close black head-dress and large quilled ruff, above which is a pearl necklace, which descends in three ropes down the centre and sides of the stomacher. The whole dress is chequered black and gold, with small lace cuffs ; on the right sleeve is a badge. She holds a closed Chinese fan downwards in the right hand. (*see ENGRAVINGS, No. 130.*)

[False]

Panel, 46 in. x 33 in.

No. 362 of the National Portrait Exhibition, 1866.

No. 484 of the Tudor Exhibition, 1890.

50. LORD TOLLEMACHE (*Peckforton*).

Life size. Half length, turned to the left ; the hands brought together before her, the right holding a feather fan in an upright position.

By M. Gheeraerts.

Lent to the Manchester Art Treasures Exhibition, 1857, No. 63 of the Portrait Gallery.

Class E.

WITH HIGH RUFF, OPEN IN FRONT.

Crowned.

51. NATIONAL PORTRAIT GALLERY.

Life size ; half length, standing ; face turned slightly to the left. On her head is a small jewelled crown and she holds the sceptre in right hand and the mound in her left. Her dress is richly ornamented and a rope of pearls hangs from her neck down to the waist.

*Attributed to F. Zucharo.**Canvas, 33 in. × 31½ in.*

Formerly in the British Museum, to which it was presented by the Earl of Macclesfield in 1760.

52. CHARLES UPTON-COTTRELL-DORMER, ESQ. (*Rousham Hall*).

Life size ; whole length, seated on a throne under a canopy, face turned to the left, holding mound in left hand and sceptre in right. She wears crimson velvet robes, with ermine mantle, and farthingale ; a loop of pearls hangs from the right side of her waist and on each side of the ruff is a jewel ; the Queen's feet rest on a cushion. The back of the throne is decorated with fleurs-de-lis and the canopy with roses and portcullises.

The figure of the Queen in Faithorne's plate (ENGRAVINGS, No. 51) resembles this.

53. DUKE OF DEVONSHIRE, K.G. (*Hardwick Hall*).

Life size ; whole length, standing on a Persian carpet, beside a state chair, turned to the left ; wearing jewelled ruff, veil with wired-out gauze wings edged with pearls, black dress studded with pearls, the sleeves puffed and jewelled, with white kirtle, which is patterned with animals, monsters and flowers. The body of the dress is cut low and square, leaving the bosom uncovered, and at the wrist are lace cuffs covered with diamonds ; long pointed stomacher and farthingale, the latter decorated with a large jewel, which is attached by a red ribbon to the end of the stomacher ; the feet, on which are white shoes studded with diamonds, appear under the short skirt. She has jewels in her hair, a pearl eardrop, and two necklaces, one fitting close to the neck, the other falling over the breast ; in her right hand she holds her gloves and in her left downwards a feather fan. The cushion on the state chair to the left is embroidered with the Queen's initials ; the background is a wall covered with red drapery, which is bordered with gold. *Canvas, 90 in. × 66 in.*

No. 229 of the 1866 National Portrait Exhibition.

No. 418 of the Tudor Exhibition, 1890.

54. LORD HOUGHTON (*Fryston Hall*).

In old age ; life size, seen to the waist, face turned slightly to the left ; wearing small arched crown formed of pearls, rich bone-lace ruff and cuffs, gauze veil with wired-out wings, and black ermine-lined mantle open in front showing red gown beneath ; sceptre, with fleur-de-lis at the top, in right hand and mound in left. Over the mantle is the collar of the Order of the Garter, with the George ; in the middle of her yellow curly hair is a large diamond with pearl pendent from it ; pearl earring and necklace. Hazel eyes.

Thin oak panel, 30 in. x 25½ in.

55.

From the whole length engraving by Crispin de Passe (see ENGRAVINGS, No. 160). To the waist, turned to the left ; hands not seen.

Panel, 12 in. x 9 in.

Was in the collection of Mr. David Laing, the Scottish antiquary, and lent by him to the 1866 National Portrait Exhibition, No. 325 of the catalogue.

56. LORD ZOCHE (*Parham Park*).

Life size, to the knees, standing, turned and looking to the left ; she wears a blue head-dress surmounted by a crown formed of pearls, a large ruff of very rich blue lace, a veil with wired-out wings edged with pearls, and dress with pointed stomacher and large farthingale. The stomacher and sleeves are of a grey material and the skirt is yellow-brown decorated with a large leaf pattern. In the Queen's right hand is a pink feather fan, and with the thumb of the left she holds one of the strings of pearls forming a "rope" which hangs from the shoulders. The brown hair and the head-dress are decorated with large pearls, and the stomacher is studded with jewels ; a large jewelled badge is tied to the left sleeve with cords of pearls, and a loop of pearls and coral beads is attached by a scarlet ribbon to the right sleeve above the wrist. On the neck, which is partially covered with gauze, is a close fitting necklace of pearls and rosettes of rubies, and round the waist a girdle of enamel work ; on the right thumb is a diamond ring and on the little finger of the left hand a ruby ring. The background is a crimson curtain, which is looped up on the right.

Canvas.

57. T. L. THURLOW, Esq.

Life size, to the waist, turned to the right, crowned, wearing black dress, holding in right hand a glove and rope of pearls which descends from her neck, and in the left a fan of peacock's feathers. In a cabinet, on the folding doors of which are portraits of Sir W. Raleigh, Lord Burghley, the Earl of Leicester and the Earl of Essex. *Panel 37 in. x 27½ in.*

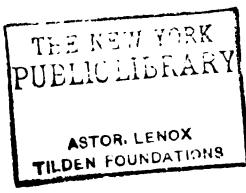
[Not a contemporary work].

No. 489 of the Tudor Exhibition, 1890.

2.



ENGRAVING BY REMIGIUS HOGENBERG,
showing arrangement of the frill-ruff and partlet.
(*Engravings*, No. 13).



58. MRS. SNARE (the late), of Reading.

Life size, half length, turned slightly to the left ; wearing crown of pearls, rich white embroidered dress festooned with white ribbons and jewels, and veil with wired-out gauze wings ; jewels in the hair and pearl necklace with pendent jewel.

Attributed to P. Zucharo.

Panel, 29 in. x 24 in.

No. 288 of the Tudor Exhibition, 1890.

59. CORPORATION OF DOVER (*Maison Dieu*).

Life size, to the knees, standing turned and looking to the left, wearing arched crown of pearls, ermine-lined mantle, large lace ruff, and crimson dress with long stomacher and large farthingale ; her yellow-brown curly hair is encircled with jewels, a rich carcanet is on her neck, and the stomacher is bordered with pearls and diamonds ; at the wrists are lace cuffs and chains of pearls. In her right hand she holds a broad band of pearls, which is attached to her side and has a jewelled badge at the end ; her left holds back a brocaded green curtain. No earrings or finger rings. The face is painted without shadows, and the eyebrows are not indicated ; the eyes are black. To the left, above, is a peculiar device, of cylindrical form, on which are emblematical figures, including those of Faith, Justice, and Charity.

Panel.

Not crowned.

60. HER MAJESTY THE QUEEN (*St. James's Palace*).

Life size, whole length, standing before a chair, face turned slightly to the left. She wears a large head-dress formed of gauze flowers with wire stalks on which are pearls, and a low-necked black dress, the upper part of which is sewn with pearls, the satin skirt being adorned with velvet quatrefoils which are attached by pearls. She has pearl eardrops and necklace, and a "rope" of pearls descends on each side of the stomacher to below the waist. Both arms hang down, a fan being held in her right hand. The crown and mound lie on a table to the right (see ENGRAVINGS, No. 274).

61. MARQUESS OF SALISBURY, K.G. (*Hatfield House*).

Life size ; to the knees, standing, turned to the left, holding in her right hand a rainbow, over which are the words "NON SINE SOLE IRIS." She wears a high head-dress, plumed and jewelled, and a flowered dress, cut low and square at the bosom, over which is thrown loosely an outer robe, with open hanging sleeves, which is patterned with eyes and ears, emblematical of her omniscience. From the shoulders falls a gauze veil, which has large wired-out wings edged with pearls ; the wide spreading ruff is attached to the shoulders of the dress and round the neck is a small

close-fitting frill, and similar frills are at the wrists. The hair, which is richly jewelled, with a pearl pendent on the forehead, falls in ringlets on the shoulders; in the ear is a large eardrop of rubies and pearls; an enamelled jewel hangs from a short pearl necklace on her bare neck, and a single rope of pearls descends from the neck to the waist. To the left side of the Queen's ruff is attached the device of a gauntlet, and on her left sleeve is embroidered a serpent, which has an armillary sphere on its head and a heart hanging from its mouth; with her left hand she holds the edge of her outer robe. There are no rings on the fingers. (*see ENGRAVINGS, No. 275.*)

By F. Zucharo.

Canvas, 50 in. × 39 in.

No. 267 of the 1866 National Portrait Exhibition.

No. 1410 of the Tudor Exhibition, 1890.

62. W. J. GOODE, Esq.

Copy from the preceding; same size.

Canvas.

No. 19 of the Armada Exhibition at Drury Lane Theatre, 1888.

63. PALACE OF VERSAILLES.

Another copy; painted by Healy. (*see ENGRAVINGS, No. 278.*)

64. ST. JOHN'S COLLEGE, CAMBRIDGE.

Another copy; bust only.

Panel, 22 in. × 17 in.

65. J. D. WINGFIELD DIGBY, Esq. (*Sherborne Castle*).

Her Visit to Blackfriars to celebrate the marriage of Anne Russell and Lord Herbert, June 16, 1600.

The Queen, seated in a litter, which is carried by six noblemen, and preceded and followed by a number of gentlemen and ladies, is turned to the left, wearing a high peaked head-dress and low-necked white dress, which is entirely covered with puffings and studded with jewels; the sleeves close-fitting with lace cuffs. The ruff is similar in arrangement to that in the Hatfield picture (No. 61), and a similar frill is round the neck; jewels in the hair; pearl eardrop and necklaces; large badge of diamonds and rubies attached to her left arm. The Queen rests her left hand on the arm of the litter, and her right is passed behind her back.

Probably by Isaac Olivier.

Canvas, 52 in. × 74 in.

This picture was engraved by G. Vertue as "Queen Elizabeth's visit to Hunsdon House" (*see ENGRAVINGS, No. 281*), but its real subject has been demonstrated in a paper by Mr. G. Scharf, F.S.A., printed in the Journal of the Archaeological Institute, vol. XXIII, p. 131.

Contributed to the Manchester Art Treasures Exhibition, 1857, the National Portrait Exhibition, 1866, and the Tudor Exhibition, 1890.

66. EARL OF ILCHESTER (*Melbury Park*).

A replica of the last; no particulars given.

67. BODLEIAN LIBRARY, OXFORD.

Life size ; half length, standing, turned to the left ; wearing white dress which has a yellow and red pattern on the sleeves and stomacher. The dark brown hair is brought down the side of the face ; a "rope" of pearls descends to below the waist. A small closed Chinese fan is held downwards in the Queen's right hand.

Attributed to F. Zucharo.

Panel.

68. J. C. MOORE STEVENS, Esq.

Life size, whole length, standing, turned and looking to the left ; wearing scarlet head-dress with feather, and veil with wired-out gauze wings. The dress, which is cut low and square at the bosom, has an outer skirt trimmed with ermine over a large farthingale ; jewels in the hair ; pearl eardrops, two pearl necklaces, and strings of pearls festooned on the stomacher. A feather fan is in her right hand, and the left rests on her farthingale ; a chair is behind to the right.

Canvas.

No. 18 of the Armada Exhibition at Drury Lane Theatre, 1888.

69. VISCOUNT DILLON, F.S.A. (*Ditchley*).

Late in life. Life size, whole length, turned and looking to left, standing on a map of England, on which the counties are coloured red, green and white, and the names of the towns, rivers, etc. indicated, Oxford being between her feet. She wears a high peaked head-dress, with red ball at the top, and jewels in the hair, with pearl pendent on the forehead. Her low-necked dress, which is entirely white, with white puffings, is studded with jewels, has large wired-out gauze wings, edged with jewels, open hanging outer sleeves, which reach to the ground, and long pointed stomacher, with farthingale. An eardrop, formed of an armillary sphere with a pearl under it, is attached by a scarlet ribbon near the left ear ; a short necklace with pendent jewel is round the neck, a long one of pearls passes down over the bosom, and a "rope" of pearls falls from the shoulders to below the waist. In her left hand she holds her gloves and in the right a closed Chinese fan, which is attached to her waist by a scarlet ribbon.

Canvas, 95 in. x 60 in.

Lent to the Manchester Art Treasures Exhibition 1857, No. 18 of the Portrait Gallery.

No. 642 of the National Portrait Exhibition, 1866.

70. MARQUESS OF EXETER (*Burghley House*).

Similar in all respects to the preceding, but bust only ; ruddy complexion and pale yellow hair ; at the highest part of each of the gauze wings is a large jewel. (see ENGRAVINGS, No. 280).

Panel, 22 in. x 17½ in.

No. 359 of the National Portrait Exhibition, 1866.

71.

A poor copy from the preceding was at Wimpole, the seat of the Earl of Hardwicke, until June 30, 1888, when it was sold at Christie's.

72. LORD SACKVILLE (*Knole*).

Another copy ; oval.

Canvas.

73. EARL OF CLARENDON (*The Grove*).

Three quarters length, not quite the size of life ; yellowish hair turned back from the forehead. She wears a single row of pearls round the neck and a triple row hanging down to the waist ; a high black gown with large gold buttons from the neck down to the waist ; a high standing up lace ruff. The gown is trimmed down the sleeves, round the wrists, upon the shoulder and round the top, with lace ; the hands uncovered. Her right hand rests on the end of a cushion, the left upon her lap. Background green curtain. (Lady Theresa Lewis's "Clarendon Gallery," vol. III, p. 271).

74. G. E. MARTIN, Esq.

Small whole length figure, standing on a tortoise, with the index finger of her right hand pressed to her lips ; she wears a white dress over a crimson skirt, with high stiff collar, and has keys attached to her girdle. This picture, in which the costume is of the time of James I, is simply an emblematical representation of "The Perfect Wife," but it has been called a portrait of Princess Elizabeth and engraved as such by Faber. (*see ENGRAVINGS, No. 292*).

Panel, 22 in. × 17 in.

No. 281 of the Tudor Exhibition, 1890.

Class F.

IN FANCY DRESS.

75. MARQUESS OF SALISBURY, K.G. (*Hatfield House*).

In the character of Diana. Life size ; seen to the knees, seated, full face, wearing a red robe, with a yellow skin thrown over the left shoulder and a scarf floating behind. She has a crescent on her head, a bow in her left hand and a quiver slung at her back ; her right hand (with a ring on the index finger) is held to her breast. A hound rests his head on her knees.

In the manner of Primaticcio.

Panel, 43 in. × 34 in.

76. EARL OF LYTTON (*Knebworth*).

A similar picture to the preceding.

77. HER MAJESTY THE QUEEN (*Hampton Court*).

In a Persian dress. Whole length, turned slightly to the left, standing in a forest, resting her right hand on a stag which has a garland of flowers round its neck. She wears a tall white conical cap, patterned with heartsease, and with grey gauze falling from it, and a loose robe of white material patterned with flowers and birds, the skirt of which is short, showing the ankles. On her feet are blue stockings, laced with pearls, and sandals. Her left hand is placed on her hip. A black transparent gauze veil, covered with silver spangles, envelops the greater part of the figure; two rings are suspended by cords from her bare neck, and a pearl bracelet hangs from her right wrist. On a tree to the left are three mottoes:—"In iusti iusta querela," "Mea sic mihi," and "Dolor est medicina ed tori" (? *dolori*), and in the lower right corner is a tablet bearing the following verses:—

"The restles swallow fits my restles minde,
In still revivinge, still renewinge wronges;
Her just complaintes of cruelty unkinde
Are all the musique that my life prolonges.

With pensive thoughtes my weeping stagg I crowne,
Whose melancholy tears my cares expresse;
Her teares in sylence, and my sighes unknowne,
Are all the physicke that my harmes redresse.

My onely hope was in this goodly tree,
Which I did plant in love, bringe up in care;
But all in vaine, for now too late I see,
The shales be mine, the kernels others are.

My musique may be plaintes, my physique teares,
If this be all the fruite my love-tree bearas."

Attributed to F. Zucharo or L. D'Heere. *Canvas, 84 in. x 54 in.*

No. 217 of the National Portrait Exhibition, 1866.

Reproduced in Law's "History of Hampton Court," vol. 1.

No. 349 of Law's Catalogue of the Pictures at Hampton Court.

A copy of this is (or was) at Tring Park, Herts. (see "Beauties of England and Wales," vol. VII, p. 145).

78 and 79.

In the picture gallery at the château of Gripsholm in Sweden are two portraits of Elizabeth, which belonged to Eric XIV, one of her suitors. They are numbered 569 and 1212 in the Gripsholm catalogue, which states that the former is a whole length, and that in the latter the Queen wears "un pardessus rouge brodé en or avec manches bouffantes jusqu'au coude, et une petite toque rouge sur la tête." Mrs. Palliser, in her "History of Lace," says that in one of these pictures the Queen wears "a ruff, cuffs, tucker and apron of geometric lace, of exquisite fineness, stained of a pale citron colour."



DRAWINGS.

1. BRITISH MUSEUM (*Print Room*).

Whole length, standing, turned slightly to the left, wearing low head-dress, from which a lace veil descends over her shoulders nearly to the ground, small circular ruff, and short pearl necklace with large pendent pearl; the dress is cut low at the bosom, a partlet covering the neck; hands crossed before her, the right holding a feather fan downwards. Behind, to the right, is a column, on the top of which is a dog, and to the left the back view of a marble bust; inscribed on the back "La Regina Elizabetha de Ingelterra, in Londra Magio 1575." (see ENGRAVINGS, Nos. 19-21).

By F. Zucharo, red and black chalk.

12 in. × 8½ in.

2. HER MAJESTY THE QUEEN (*Windsor*).

Similar in all respects to the large engraving by C. van de Passe (see ENGRAVINGS, No. 160), but without the accessories and background.

This is perhaps the original drawing by Isaac Olivier from which Passe's plate was done.

Finely executed in pen and ink on vellum.

3. BRITISH MUSEUM (*Dept. of MSS.*)

Elizabeth receiving George Gascoigne the poet. She is seated on a throne on the left, in an apartment which is hung with curtains and has an open timber roof; wearing an arched crown, small close-fitting ruff and mantle; the sceptre is in her right hand, and the left rests on the mound which is on her lap. The lower part of the throne is carved in the form of a winged chimerical monster, and along the top of the canopy is inscribed "DECET REGEM REGERE LEGEM." Gascoigne kneels before the queen, presenting his book; he holds a spear in his left hand, and has a sword at his side and a pen behind his ear. Through a circular opening in the roof a hand descends, holding a tablet inscribed "TAM MARTI QUAM MERCURIO."

A carefully finished drawing in pen and Indian ink, prefixed to Gascoigne's autograph copy of his "Tale of Hemetes the Hermit" spoken before the Queen at Woodstock in 1575, which he presented to her Majesty. (Royal MSS. XVIII, A. 48).

Figured in Strutt's "Manners and Customs," 1774.

4. BODLEIAN LIBRARY (*Sutherland Collection*).

Young. Seen to the knees, standing, turned slightly to the left, wearing a cap similar to that of her sister Mary, and a pelisse of black velvet and ermine; the latter, which has "mahoitered" sleeves and a high frilled collar, is tied in at the elbows, fastened across the chest, and open below to show the kirtle of white silk or silver. White gauze sleeves cover the lower part of the arms, a chain of gauze-like puffs hangs on the breast, and round the waist is a jewelled girdle. She holds a glove in her left hand and rests the right on a green table. Inscribed "Elizabeth Royn d'Angleterre."

Distemper drawing on vellum.

6½ in. × 4¾ in.

A woodcut from this, badly copied, appears in Planché's "British Costume" (head of Chap. 17).

5. BRITISH MUSEUM (*Print Room*).

Late in life. Seen to below the waist, turned and looking to the left, her reddish-brown hair dressed plainly and confined in a caul, which is decorated with pearls and white puffings. Her dress is red, patterned with lines of black and gold, and has a grey partlet, which is carried up the neck and terminates in a small frill ruff edged with gold; the sleeves are decorated with rows of white puffings alternating with jewels, and at the wrists are ruffles matching the ruff. An opening in the partlet shows a necklace of four rows of pearls and a jewel hangs by a blue ribbon on the breast. In her right hand she holds a pair of brown gloves, the left is raised before her; two rings are on the fourth finger of the left hand, and a plain black one on the third finger of the right. Crimson curtain edged with gold to left, with dark background.

Copy in water-colours by G. P. Harding, from an oil painting.

4¾ in. × 3¼ in.



MINIATURES.

Class A.

WEARING A SMALL FRILL-RUFF.

1. DUKE OF PORTLAND (*Welbeck Abbey*).

Young. To the knees, seated, full face, crowned and holding sceptre and mound ; wearing ermine mantle.

Similar to the picture belonging to the Earl of Warwick (PICTURES, No. 5), which is probably enlarged from it.

By N. Hilliard.

This was in the collection of King Charles I, and is described in Vanderdoort's Catalogue (Bathoe, 1757) page 44, No. 40 :—“Done upon the right light, a full forward faced picture of Queen Elizabeth in her Parliament robes, with sceptre and globe in her hands, in a little square box, wooden frame, with a cover. Done by ould Hilliard. Given to the King by the young Hilliard, and presented by the Earl of Pembroke, Lord Steward.”

$2\frac{1}{4}$ in. \times 2 in.

2. LORD SACKVILLE (*Knole*).

Similar to the preceding, but whole length. Within the initial letter E of Lord Buckhurst's patent of nobility, dated 1567.

3. NATIONAL PORTRAIT GALLERY.

To the waist, turned and looking to right ; she wears an arched head-dress formed of white puffs and jewels, and a black dress, which is cut square at the neck, has white sleeves patterned with colours and is partly covered with a black crape veil. A white rose is attached to her left shoulder, and a rich chain of jewels is festooned on the front of her stomacher ; a black ring hangs in front of her neck from a jewelled collar, and a large jewel is suspended from a pink ribbon. On either side of the Queen's head are the letters E and R. The ground is plain blue with the words in gold letters round it :—“*Anno Dni. 1572.*
Aetatis sue, 38.”

Painted on the back of a playing card, the Queen of Hearts, cut into an oval.

By N. Hilliard.

2 in. x 1 $\frac{1}{4}$ in.

* * * For Hilliard's use of playing cards for his miniatures see Walpole's "Anecdotes," ed. 1849, p. 173, note.

4. JEFFREY WHITEHEAD, Esq.

Young; to below the knees, turned to the left, holding a rose.

From the picture in the National Portrait Gallery (*see PICTURES, No. 7*).

5. J. L. PROPERT, Esq.

Bust, face turned to left; without crown or head-dress, but with gauze veil falling from her head. Made up from the picture in the National Portrait Gallery (*see PICTURES, No. 7*)

In oil on copper.

Lent to the Exhibition of Miniatures, at the Burlington Fine Arts Club, 1889.

6. MARQUESS OF BREADALBANE.

In a Spanish winter dress. To the waist, face turned to the left, wearing a hood like her sister Mary's, white fur collar outside the ruff, and puffed sleeves trimmed with white fur. She has ruffles at the wrists, and holds her gloves before her in her clasped hands. (*see ENGRAVINGS, No. 33*).

Formerly in the collection of Samuel Rogers, at the sale of which, May 6, 1856, it was lot 967.

7.

Described in Vanderdoort's Catalogue of the Collection of King Charles I (Bathoe 1757) page 45, No. 42:—"Item, done upon the right light. In a white ivory box without a crystal, a certain lady's picture in her hair, in a gold bonelace little ruff and black habit lined with white fur, with gold tissue sleeves, with one hand over another, supposed to have been Queen Elizabeth before she came to the crown. Done by an unknown hand."

Class B.

WITH RADIATING RUFF, UNBROKEN.

8. HER MAJESTY THE QUEEN (*Windsor*).

A head, in the centre of a crimson rose. Turned to left, wearing head-dress and large chin-ruff; circular.

9. DUKE OF BUCCLEUCH, K.T. (*Montagu House*).

To the waist, turned and looking to the right; wearing jewelled head-dress, with lace chin-ruff, and high shouldered black dress. Many chains of pearls fall from the neck, some crossing the breast and the longest reaching to the waist, and at her left breast hangs a locket.

By N. Hilliard.

Formerly in the Royal collection, and thus described in Vanderdoort's catalogue of Charles I's pictures (Bathoe, 1757):—"Queen Elizabeth upon an oval card in a laced ruff, in a black dressing and habit, very richly adorned with gold and pearls, and a picture box hanging at her right breast. Done by the old Hilliard, bought by the King of the young Hilliard."

Reproduced in the "Photographic Historical Portrait Gallery," 1864.

No. 2032 of the South Kensington Museum Loan Exhibition, 1862.

10. DUKE OF BUCCLEUCH, K.T. (*Montagu House*).

Bust, face turned and looking to the left; wearing head-dress, quilled chin-ruff, with wired-out gauze wings, and grey dress decorated with white, yellow and green bows; gold chains suspended over the breast.

Oval, 1½ in. × 1¾ in.

No. 2034 of the South Kensington Museum Loan Exhibition, 1862.

11. DUKE OF DEVONSHIRE, K.G. (*Chatsworth*).

A head; turned to the left, wearing a flat head-dress and quilled ruff.

By N. Hilliard.

At the back of a cameo of the Queen ascribed to Colderé; it has a hinged lid, on the inside of which is another miniature, that of the Earl of Leicester, also by Hilliard.

12. LADY ELIOTT-DRAKE.

Bust, face turned and looking to the left; jewels and white feather in her hair; wearing small black cap and large radiating chin-ruff; white bows adorn the front of her black dress; arms not seen. Round the upper margin is "Año Dm 157. Regni 20."

By N. Hilliard.

Enclosed in a jewelled "picture box," the lid of which has on the

inside another miniature, that of Sir Francis Drake, to whom the box was given by the Queen.

No. 145 of the Jewellery Exhibition at South Kensington, 1872.

13. EARL BEAUCHAMP (*Madresfield*).

Half length, turned to the left, wearing head-dress with feather, very large radiating lace chin-ruff, black dress with white puffings, and hanging jewelled collar ; the jewels gilded ; blue background ; oval.

By N. Hilliard.

No. 1097 of the Tudor Exhibition, 1890.

14. LORD BAGOT.

Bust, turned to the left ; wearing jewelled head-dress and high necked black dress covered with pearls ; light brown hair ; no earring ; blue background. On the lid of a box.

By N. Hilliard.

Lent to the South Kensington Museum Loan Exhibitions, 1862 and 1865.

No. 1029 of the Tudor Exhibition, 1890.

Class C.

WITH HIGH RUFF, OPEN IN FRONT.

15. EARL OF CARLISLE (*Castle Howard*).

Bust, face turned to the left ; wearing crown and necklace of jewels with pendants ; the sleeve of the dress is puffed ; silver ornaments on the ruff.

Attributed to Isaac Olivier.

Reproduced in Lord R. Gower's "Historic Galleries," Vol. I, pl. 30.

16. MAJOR-GENL. SOTHEBY.

To waist, turned to left, arms not seen. She wears an arched crown, and large rising ruff which is studded with jewels, and flowered dress cut low and square at the bosom, with wired-out gauze wings. Her yellow hair is enriched with jewels, in her ear is a jewelled earring, and on her bare neck is a short necklace of jewels, with large pendant, while a long string of pearls descends to the waist. The crown and jewels are gilded and the pearls are of silver which has oxydised.

Painted by N. Hilliard.

Lent to the Miniature Exhibition at the Burlington Fine Arts Club, 1889.

17. DUKE OF PORTLAND (*Welbeck Abbey*).

Late in life. Bust, turned to the left; the yellow hair dressed high, decorated with a large jewel and surmounted by an arched crown, from which a veil falls behind. She wears a low-necked dress, which is patterned in white and grey and jewelled; pearl earrings, elaborate necklace, and large pearl suspended from the neck by a black cord. Blue curtain behind.

By N. Hilliard.

Lent to the Exhibition of Miniatures at the Burlington Fine Arts Club, 1889.

18. DUKE OF BUCCLEUCH, K.T. (*Montagu House*).

Late in life. To the waist, turned to the left, wearing head-dress formed of grey gauze puffs, very rich lace ruff, and black dress, of which the sleeves are patterned with large leaves and the stomacher embroidered in gold with a four-legged animal; jewels in the curly hair, large jewelled earring and very elaborate pearl necklace; arms not seen. Turquoise blue background.

By N. Hilliard.

Oval, 2½ in. × 2 in.

Formerly in the Strawberry Hill, Stowe, and Bale collections.

Lent to the South Kensington Museum Loan Exhibition, 1862, and to the Exhibition of Miniatures at the Burlington Fine Arts Club, 1889.

19. EARL OF CHICHESTER (*Stanmer*).

In initial letter E of a patent of nobility.

Nearly whole length, full face, seated on the throne, wearing crown and robes, with the mound in left hand and the sceptre in right. On the canopy of the throne is "Vivat Regina."

Outlined in pencil and Indian ink.

20. MISS WILSON (*On loan at the South Kensington Museum*).

To the waist, turned to the left; wearing arched crown, and low-necked blue dress; the hair dressed high and richly jewelled; necklaces on the bare neck and pearl eardrops; hand not seen.

Ascribed to N. Hilliard.

Square, c. 3½ in. × 2½ in.

21. MAJOR E. R. HORSEY.

Bust, turned to the left, very small oval. Derived from the large engraving by C. van de Passe (see ENGRAVINGS, No. 160).

No. 1102 of the Tudor Exhibition, 1890.

22. SIR CHARLES DILKE, BART., M.P.

To the waist, turned to the left. Derived from the large engraving by C. van de Passe (see ENGRAVINGS, No. 160). In oils.

No. 1144 of the Tudor Exhibition, 1890.

23. J. L. PROPERT, Esq.

Adapted from the large engraving by C. van de Passe (*see ENGRAVINGS, No. 160*). To the waist, turned to the left, the crown and wired-out wings are omitted and the puffs on the dress are replaced by lines of pearls.

Attributed to S. van de Passe.

Painted apparently on varnished card.

Lent to the Exhibition of Miniatures at the Burlington Fine Arts Club, 1889.

24. DOWAGER LADY ORDE.

Nearly to the waist, turned to the left ; wearing aigrette of feathers on her head ; pearls in the hair ; rich lace ruff, and dress of black network over white, fringed with pearls. A locket or "picture-box" hangs at her breast and another on her right side.

Reproduced in Lord R. Gower's "Historic Galleries," Vol. I, pl. 48.

25. EARL OF DERBY, K.G. (*Knowsley*).

Head only, turned to the left ; the yellow hair dressed high and adorned with jewels and a white feather ; large rising ruff studded with gold and jewels ; pearl necklace and chains of jewels on neck ; jewelled earring ; dark purple curtain behind.

By N. Hilliard.

Painted on the back of a playing-card.

2 in. \times 1 $\frac{1}{8}$ in.

Formerly in the collections of Lord Wilmington and Horace Walpole.

Lent to the South Kensington Museum Loan Exhibitions, 1862 and 1865, and to the Exhibition of Miniatures at the Burlington Fine Arts Club, 1889.

26. DUKE OF BUCCLEUCH, K.T. (*Montagu House*).

Bust, face turned to the left ; wearing peaked head-dress of gauze puffs, high piped ruff, and low-necked white dress which is patterned with gold and decorated with rows of white puffs and jewels ; pearl earrings, close fitting necklace of jewels, single string of pearls crossed over the lower part of the neck, and "rope" of pearls suspended from the shoulders. Black strings hang from the neck. Blue background. The expression of the face is very different from that in her other portraits.

Painted by N. Hilliard.

Oval, 2 $\frac{1}{4}$ in. \times 1 $\frac{7}{8}$ in.

No. 2033 of the South Kensington Museum Loan Exhibition, 1862.

27. JEFFREY WHITEHEAD, Esq.

To the waist, turned to the left, wearing large jewelled head-dress, rich lace ruff, and black dress with pointed stomacher, which is deco-

QUEEN ELIZABETH.

rated with pearls and jewels, and open at the neck ; the hands not seen. A rose is in the curly yellow-brown hair, near the left ear ; necklace of jewels ; no earring ; the jewels are gilded.

By N. Hilliard.

Oval, c. 2½ in. × 1½ in.

At the end of a book of MS. prayers written by Elizabeth, which has a miniature of the Duke of Alençon, also by Hilliard, at the beginning.

Formerly in the collections of the Duchess of Portland and Horace Walpole (*see* Walpole's "Anecdotes of Painting," ed. 1849, Vol. I, p. 174 ; and the "Universal Magazine," 1786).

Lent to the Exhibition of Miniatures at the Burlington Fine Arts Club, 1889.

28. SOUTH KENSINGTON MUSEUM (*Jones bequest*).

To the waist, turned to the left ; wearing high head-dress, from which a veil falls behind, and large lace ruff ; the hands not seen. The dress, which is cut low at the bosom, is puffed and richly patterned ; the curly yellow hair and also the ruff are adorned with rich jewels ; jewelled earrings and elaborate necklaces, with a badge hanging by a chain on the bosom ; the jewels are gilded.

By N. Hilliard.

Oval, c. 2½ in. × 2 in.

Formerly in the Strawberry Hill collection.

Lent to the special Exhibition of Miniatures at the South Kensington Museum, 1865.

29.

Late in life. To waist, turned to right, wearing head-dress and plain ruff ; a jewel pendent from the neck. Unfinished, the details of the dress not put in. Painted on card.

By J. Olivier.

Lent by Mr. S. Reynolds Solly, F.R.S., to the South Kensington Museum Loan Exhibition, 1862, No. 2603.

30. EARL OF DYSART (*Ham House*).

Seen to below the waist, turned to the left, wearing small jewelled crown with white gauze veil falling from it, rich white lace jewelled ruff, and low-necked brown dress, which has jewelled stomacher, large sleeves and lace cuffs. Her left hand, holding gloves, rests on the arm of a chair, part of the back of which is also visible ; the curly light-brown hair is studded with jewels and a small string of black stones hangs on the forehead ; she has a rich necklace, and pearl eardrops and bracelet, and holds with right hand a string of pearls which falls from the neck. Eyes dark and face shadowless ; the background is a dark blue curtain. On the back is written "Queen Elizabeth, by Hilliard. Pret. 5£."

By N. Hilliard.

Oval, 3½ in. × 2½ in.

Painted on card.

Class D.

WITHOUT RUFF.

31. DUKE OF BUCCLEUCH, K.T. (*Montagu House*).

Bust, face turned to the left ; wearing a jewelled head-dress, from which pearls hang on the forehead and a white gauze veil falls behind. She has no ruff. The hair falls in ringlets on the shoulders and the neck is bare. The dress, which is low at the bosom, is ornamented in the Italian style in opaque colour heightened with gold, and over it is a scarlet and yellow mantle. (*see ENGRAVINGS, No. 288*).

By N. Hilliard.

Oval, 2 $\frac{3}{4}$ in. \times 2 $\frac{1}{8}$ in.

No. 2035 of the South Kensington Museum Loan Exhibition, 1862.

32. SOUTH KENSINGTON MUSEUM.

Bust, to left, with curly yellow hair falling over the shoulders; wearing large crown, pearl earrings and rich carcanet of jewels; no ruff. The background is a crimson curtain. In a gold and enamel case, set with precious stones.

By N. Hilliard.

3 in. \times 2 in.

33. HER MAJESTY THE QUEEN (*Windsor*).

Bust, face turned in profile to the right; wearing head-dress from which a veil falls behind, necklace, and loose drapery over the breast; hair dishevelled; no ruff or collar of any kind. On the background to the right is written in gold the motto "Seruo per regnare." (*see ENGRAVINGS, No. 289*). Painted on a playing card.

By I. Olivier.

Formerly in Dr. Mead's collection.

[Not like Elizabeth, and more probably Anne of Denmark].

34.

Described in Vanderdoort's Catalogue of the collection of King Charles I (Bathoe, 1757), p. 45, No. 41 :—"Item, another of the aforesaid Queen Elizabeth's pictures, being side-faced in the clouds, with one hand, and a little landskip by it, with some golden letters in the clouds, being under a crystal, in a black round turned jet-box, the light coming neither from the right nor the left side, being done without any shadows, in an open garden light. Done by old Hilliard, which the King had of my Lord of Arundel."

The following were included in the South Kensington Museum Loan Exhibition, 1862, but have not been verified :—

- (No. 2031). *By Hilliard.* Lent by Duke of Buccleuch, K.G.
- (No. 2034). *By Hilliard.* Ditto.
- (No. 2036). *By Hilliard.* Ditto.
- (No. 2037). *By Isaac Olivier.* Ditto.
- (No. 2054). *Æstat. 25. By Hilliard.* Lent by Lady Sophia des Vœux.
- (No. 2795). Lent by C. Winn, Esq.

The following were included in the special Exhibition of Portrait Miniatures on loan at the South Kensington Museum, 1865, but have not been verified :—

- (No. 308). *By N. Hilliard.* Lent by S. Addington, Esq.
- (No. 335). " Duke of Rutland.
- (No. 482). *By I. Olivier.* " Hon. W. Ashley.
- (No. 1713). " Rev. W. Vernon Harcourt.
- (No. 2291). *By F. Zucharo.* " J. Heywood Hawkins, Esq.
- (No. 2565). *By N. Hilliard.* " Lady Sophia des Vœux.
- (No. 2896). " E. W. Cooke, Esq., R.A.

At a meeting of the British Archaeological Association, 1862, an oval miniature of Queen Elizabeth was exhibited by Mr. G. R. Wright; two others, formerly in the Mead collection, by Mr. S. R. Solly, F.R.S.; and a fourth, in oil on copper, by Mr. G. H. Bohn.



ENGRAVINGS.

Class A.

WHEN PRINCESS.

1. The picture at Windsor (*see PICTURES, No. 1*).
7 in. x 5½ in. *By H. Shaw; aquatint, coloured by hand.*
Illustration to Henry Shaw's "Dresses and Decorations of the Middle Ages," 1843, vol. II.
2. From the picture of Henry VIII. and his family, at Hampton Court (*see PICTURES, No. 2*).
Half length; vignette. *Anonymous; stipple.*
Engraved (as a portrait of her sister Mary) for Agnes Strickland's "Lives of the Queens of England," 1853. The corresponding figure of Mary appears in the same work as a portrait of Elizabeth.
3. In the picture of Henry VIII and his family, with Will. Somers (*see PICTURES, No. 3*).
"Hans Holbein Del., F. Bartolozzi, R.A., Sculpt. Publish'd March 1, 1800, by Anth' Molteno, N°. 29, Pall Mall, London."
By F. Bartolozzi.

Class B.

WEARING A SMALL FRILL-RUFF.

4. In ornamental initial letter C. Whole length, full face, seated on throne in full royal robes, crowned, holding sword in right hand and resting the left on the mound ; three councillors stand in attendance on the left.
Woodcut.

This cut was first used for the Dedication of Fox's "Acts and Monuments," 1563, and afterwards for John Dee's "General and Rare Memorial pertayning to the perfect Arte of Navigation," 1577, and Gabriel Harvey's "Gratulationum Valdenensium Libri Quatuor," 1578. It is reproduced in Shaw's "Dresses and Decorations of the Middle Ages," vol. II, and copied in Nichols's "Progresses of Queen Elizabeth."

5. Whole length, seated on throne, full face, wearing crown and mantle ; sceptre in right hand, Bible in left ; on either side are figures of Faith and Hope, the former supporting the royal arms ; two boy angels hold drapery above. On the step of the throne is "ELISABETHA REGINA."
Woodcut.

In the lower part of the title-page of "The Bible in Englyshe of the Largest and Greatest Volume," &c., Rouen, 1566, fol. (Cranmer's).

6. Seen to below the waist, directed to front but looking to the right ; wearing crown and ermine mantle, sceptre in left hand, mound in right ; hair dishevelled ; the dress, which is cut low at the bosom, has slashed sleeves with frills at the wrists, and the neck is covered with a partlet ; a string of jewels hangs down the middle of the stomacher. In oval frame inscribed "ELISABETH DEI GRATIA ANGLIAE, FRANCIAE ET HIBERNIAE REGINA, FIDEI DEFENSOR, ETC.," which is in the centre of a panel of arabesque ornament, having seated figures of Faith and Charity in the upper part and in the lower a lion and dragon holding a tablet inscribed "Non me pudet Evangelii Christi, Virtus enim Dei est ad salutem Omni credenti Rom. 1°."

14½ in. x 7½ in.

Anonymous.

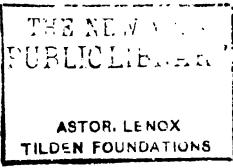
Title to the Bishops' Bible, 1568, fol. and 1572, fol.

There is a facsimile copy of this of the same dimensions.

3.



ANONYMOUS ENGRAVING PUBLISHED BY WOUDNEEL
(Wontnelius), showing the radiating unbroken ruff.
(*Engravings*, No. 39).



7. Nearly whole length, full face, seated on throne, under a canopy ; wearing large crown, necklace with pendent pearl, and ermine mantle which is wide open, showing plain dress ; sceptre in right hand, left laid on her waist. A councillor in a gown, carrying a mace over his shoulder, stands on the left of the throne, and two other men on the right ; above the canopy are the initials E. R.

Woodcut.

In lower part of the border of the title-page to R. Grafton's "A Chronicle at large and meere History of the Affayres of Englande," etc., 1569.

8. Small whole length, standing, full face, in royal robes and crowned, holding sceptre in right hand and orb in left ; in ornamental frame. At top : "*Engraved for Clarendon's History of England,*" and at bottom : "*QUEEN ELIZABETH.*"

$7\frac{1}{2}$ in. \times $5\frac{1}{2}$ in.

Anonymous.

9. At the age of 26. Bust, face turned slightly to the left ; wearing close flat hood, and flowered dress with high stiff collar ; sceptre in left hand, and an enamelled ornament suspended by a ribbon from her neck. The portrait is enclosed in a large frame of rich arabesque design, in which are figures of Victory, Prudence and Justice.

$14\frac{1}{2}$ in. \times 10 in.

By T. Geminus.

Frontispiece to "Compendiosa totius Anatomiae delineatio, ære exarata per Thomam Geminum," 3rd edition, 1559, fol. (In the first and second editions, 1545 and 1553, the space here occupied by the head of the Queen was filled with the royal arms).

This is the earliest portrait of Elizabeth published after her accession to the throne.

Reproduced in Sir W. Stirling-Maxwell's "Engraved Portraiture of the Sixteenth Century," pl. 51.

10. At the age of 26. Whole length, standing, turned slightly to the left ; hair quite plain like her sister's ; wearing hood edged with pearls, ruff formed of a double frill, and high-collared loose robe, which is patterned with an arabesque design and trimmed with fur ; the sleeves of this are slashed and quite short, the arms being covered with close-fitting under-sleeves, adorned with pearls, which extend to the wrists. She holds her gloves in the left hand and a paper in the right ; a single ring is on each index finger, and a jewelled collar with pendent badge hangs on her breast. A curtain is on the left, and the royal arms in a lozenge,

encircled by the Garter, occupy the upper right-hand corner. Below is "ELISABETH DEI GRATIA REGINA ANGLIÆ. *Liefrinck excud.*"

11 in. x 7 in.

Anonymous.

This has been groundlessly attributed to F. Hogenberg.

Reproduced in Sir W. Stirling-Maxwell's "Engraved Portraiture of the Sixteenth Century," pl. 52.

11. Copy from the last. The figure is on a larger scale, but seen to the waist only, the hands resting on a cushion before her; the hood is quite plain, without pearls, and the dress is not patterned; she has nothing in her right hand, but her left holds a paper. In plain oval frame inscribed: "ELISABETH DEI GRATIA ANGLIÆ FRANCIAE ET HIBERNIAE REGINA ANNO 1559."

7½ in. x 5¾ in.

Anonymous.

12. Copy from No. 10. Bust only, turned to right; in plain oval within an arabesque frame; the oval is inscribed "ELISABETH DEI GRATIA ANGLIÆ ET HIBERNIAE REGINA."

7½ in. x 5¾ in.

By D. Zenoi.

In Zenoi's "Imagines quorundam principum et illustrium virorum," Venice, 1569.

13. Young. Bust, turned to left; wearing low jewelled head-dress from which a veil falls behind, ruff decorated with pearls, and dress cut low and square across the bosom, the neck being covered with a partlet, which is gathered into a collar under the ruff and is open in the middle, showing a plain black ring which is suspended by a cord under it. A short necklace of jewels and a long double chain of gold hang from the neck; hair dressed in curls, with pearl on the forehead. In the plain inscription space below is: "ELISABETH DEI GRATIA, ANGLIÆ FRANCIAE ET HIBERNIAE REGINA, FIDEI DEFENSOR, ETC."

*"Corporis effigies tua pulchra est, Elisabetha :
Pulchrior ast animi forma decorg. tui,
Tu rigidos fræno cohibus, Regina, Britannos.
Justitia custos lux pietate nitens,
Flos es labe carens, sanctæ virtutis amatrix
Anglorum felix, que diadema tenes."*

12½ in. x 7¾ in.

By Remigius Hogenberg.

14. Young. Seen to below the waist, turned and looking to left; wearing low plain head-dress with laurel-wreath, and loose sleeveless pelisse, which is open in front showing the under-dress, which has a high stiff collar and close-fitting sleeves decorated with rows of buttons, and on the bosom of which is a large jewel; both hands held up to the waist, gloves in the right and handkerchief in the left; pearl on forehead. To the right of the head are the royal arms encircled by the Garter. Below: "*Elisabet Von Gottes gnaden Kuniginn zu Engelant schotlant franckrijck vnd Irlant Princesse zu wales, etc.*"

$7\frac{3}{4}$ in. $\times 4\frac{5}{8}$ in.

Anonymous.

The impression in the British Museum is pasted within a broad rectangular border of rich arabesque design, in the manner of De Bry.

15. Young. Bust, turned to the left; wearing plain hood which falls behind, high-necked dress, fur-lined mantle with high collar, and necklace of jewels with pendant; pearl on forehead. In broad oval frame, inscribed "ELIZABETHA D. G. ANGLIÆ GALLIÆ ET HYBERNIÆ REGINA."

$6\frac{3}{4}$ in. $\times 5\frac{1}{2}$ in.

Anonymous.

16. Whole length, seated on throne, bare headed; wearing ermine mantle, sceptre in right hand, mound in left; neck covered with a partlet. Emblematical figures of "Justice" and "Mercie" hold the crown over her head, and two other figures, "Fortitude" and "Prudence," are below, with a tablet between them inscribed "Non me pudet Euangelij Christi virtus enim Dei est ad salutem omni credenti. Rom. i." The composition is enclosed in a plain rectangular frame, which has a tablet on the upper part inscribed "ET ERUNT REGES NUTRICII TVI ET REGINÆ EORUM NUTRICES TVÆ. ESAI. 49," and another on the lower part inscribed "BEATI QVI AVDIVNT VERBVM DEI ET CVSTODIVNT ILLVD. LVC. ii." At the bottom is a representation of Archbishop Parker preaching to a congregation, with the motto "GOD SAVE THE QUEEN."

$8\frac{1}{2}$ in. $\times 5\frac{7}{8}$ in.

Anonymous.

17. Copy from the last; the inscription on the tablet in the middle altered to "The holi bible."

Woodcut.

Title to the Bishops' Bible, 1569, 4to.

$6\frac{7}{8}$ in. $\times 5$ in.

18. Copy from No. 16; within plain rectangular frame, on which are the same quotations from Isaiah and St. Luke.

$8\frac{1}{2}$ in. $\times 6$ in.

Anonymous.

19. Facsimile of the drawing by Zucharo, in the British Museum (see DRAWINGS, No. 1); same size and in same direction; printed in black and red. Below is "Federico Zuccaro del. 1575. Sim. Watts sculp. 1773. In the Collection of the right hon^{ble}. Lord Frederick Campbell. CR edid." By S. Watts. In C. Rogers's "Collection of Prints in imitation of Drawings," 1788.
20. Another facsimile of Zucharo's drawing; also the same size and in the same direction, but printed wholly in black. Below is "Federico Zuccaro del. 1575. Adam sculp. In the Collection of the right hon^{ble}. Lord Frederick Campbell. London, Published Nov. 1, 1795, by John Manson, N^o. 6, Pall Mall"; and above: "ELIZABETH QUEEN OF ENGLAND." By Adam.
21. Reduced copy from the last; in same direction. Below is: "Queen Elisabeth. From an Original Drawing by Zuccaro, done by order of the Parliament. Publ. Jan^r. 1, 1797, by I. Jeffreys." 5½ in. × 3¾ in. Anonymous. Frontispiece to "Paul Hentzner's Travels in England, translated by Horace, Earl of Orford," etc., London, 1797, 8vo.
22. The Queen at a hunting party; partaking of refreshment in a wood with her huntsmen. She is seated at the foot of a tree, with two gentlemen attending upon her, and wears a high-crowned hat with ostrich feathers. Woodcut. Illustration to George Gascoigne's "Book of Hunting," 1575. Copied in Evelyn Shirley's "English Deer Parks," 1867.
23. The Queen at a hunting party. She appears on a "standing" or scaffold, attended by her courtiers, a lady holding up her train, while the huntsman kneels before her, showing her the "fewmets" of the stag. She is turned to the right, wearing a flat head-dress and gown with puffed sleeves, and holds up a branch in her left hand. Woodcut. Illustration to George Gascoigne's "Book of Hunting," 1575. Copied in Evelyn Shirley's "English Deer Parks," 1867.
24. Whole length, kneeling in her chamber, with hands joined in prayer; she is turned to the right, her face seen in profile, and kneels on a cushion before a *prie-dieu*, from the front of which a cloth *semée* of fleurs-de-lis descends to the floor and forms a carpet under the Queen. On the *prie-dieu* rest the crown, an open prayer-book, and a flower; on the floor in front lies a sword, and in the lower right corner are the sceptre and the royal shield

of arms, the latter held by a small human figure emerging from under the cloth ; curtains above. The Queen is bare-headed, and her dress has close-fitting sleeves and skirt patterned with arabesques ; a partlet with stiff collar covers the neck.

$5\frac{1}{2}$ in. $\times 3\frac{1}{2}$ in.

Woodcut.

Frontispiece to "A Booke of Christian Prayers," printed by John Day, 1578.

This has been facsimiled in the "Fine Arts Quarterly Review," vol. V, p. 146 ; also in Planché's "Cyclopædia of Costume," 1876, vol. I, p. 179.

25. In a representation of the Procession of the Knights of the Order of the Garter in 1576, etched on twelve plates. The procession moves along an open portico towards the right, the Queen walking last ; she wears a head-dress with veil falling behind, and the mantle and collar of the Order, and holds a feather fan in her left hand.

By Marc Gheeraedts.

This work was produced under the direction of Thomas Daws, Rougecroix Pursuivant, and dedicated by him to the Queen. The only perfect copy known is in proof state (the names, dedication, etc., being inserted in MS.), and is coarsely coloured ; it was formerly in the collection of Sir John Fenn, the well known antiquary, and is now in the Print Room of the British Museum. Strutt, in his "Dictionary of Engravers" (*s. v. Bry*), prints Fenn's description of the plates, and ascribes them to T. de Bry, but they are certainly the work of either the elder or younger Gheeraedts, as indicated on the copy by Hollar (see below).

26. In a copy from the preceding, reversed, and on a greatly reduced scale ; the portico is omitted, and the figures forming the procession are arranged in four rows on a single plate. Below : "*A Proceeding of the Soveraigne and Knights Companions at the Feast of St. George, designed by Marcus Gerard and set forth in the 20 yeare of Queene Elizabeth by Thomas Dawes, sometime Rougecroix Pursu. at Armes.*"

$11\frac{1}{2}$ in. $\times 14\frac{1}{2}$ in.

By W. Hollar, 1660

Illustration to Elias Ashmole's "History of the Order of the Garter," 1672, p. 515.

27. Bust, face turned to right ; wearing large jewelled head-dress, from which a veil falls behind, and plain high-necked dress ; double necklace and a chain of jewels, which is looped up on the bosom ; pearl on forehead. In ornamental oval spandrel frame, with "*Elizabeth Reyne D'angleterre*" above.

$5\frac{1}{2}$ in. $\times 4$ in.

Woodcut.

28. Bust, turned to left ; wearing low wreath-like head-dress, high-necked dress with a row of six jewels (each formed of three pearls) down the front, and veil, which has wired-out gauze wings and is edged with pearls, falling over the shoulders ; pearl eardrop and double necklace of pearls. In plain circular frame, which has the Tudor rose at the top, and is inscribed "ELISABETH DEI GRATIA, ANGLIAE FRANCIAE ET HIBERNIAE REGINA, ETC."

*Diameter 7½ in.**Anonymous.*

Illustration to E. van Meteren's "Historia Belgica" [1600], p. 424.

29. Copy from the last, reversed. The bust is slightly shorter ; the rose at the top of the frame has an ornamental flourish on either side, and the inscription runs : "ELISABET DEI GRATIA ANGLIAE FRANCIAE ET HIBERNIAE REGINA, ETC. 1604."

*Diameter 6½ in.**Anonymous.*

30. Bust, turned to the right ; wearing "Mary Stuart" cap, and high-necked plain black dress with falling collar, above which is a thick ruff which fits close to the face ; pearl eardrop and large pearl pendent on the breast. In a plain oval, which rests on a pedestal, on the front of which are the royal arms in a cartouche ; at top of the frame is a crown with two crossed sceptres; at bottom is : "Elisabetha Dei Gratia Anglia Franciae et Hibernia Regina. Fra. Hilyard pinxit. Ex originali. Geo. Vertue Sculpsit 1717."

*6½ in. × 4 in.**By G. Vertue.*

[A made-up portrait.]

Illustration to Hearne's edition of Camden's "Annals," 1717, 8vo.

31. The picture in the National Portrait Gallery (*see PICTURES, No. 7*). Same length and in same direction as the original. Below is :—

QUEEN ELIZABETH.*From the Original by N. Hilliard in the possession of the Rev^t. R. Newcome, of Ruthin, Denbighshire.**G. P. Harding, del. W. Greatbatch, sc. London, Published by Richard Bentley, 1839.**5½ in. × 4 in.**By W. Greatbatch.*

Frontispiece to vol. II of Dr. Godfrey Goodman's "Court of King James the First," London, 1839, 8vo.

32. Whole length, standing. From the panel in the Palace of Westminster (Prince's Chamber), copied by R. Burchett from the picture of Elizabeth and the Three Goddesses, by D'Heere at Hampton Court (*see PICTURES, No. 5*).

Drawn by J. L. Williams. Engraved by W. Ridgway. Pub. by Blackie & Son, London, Glasgow & Edinburgh.

33. In a Spanish winter dress. From the miniature now in the collection of the Marquess of Breadalbane (*see MINIATURES, No. 6*).

Below is a facsimile of the Queen's autograph, and "From a Miniature by Holbein in the collection of Sam^t. Rogers. Engraved by Worthington. Published by W. Pickering, Lincoln's Inn Fields, 1823." $4\frac{1}{2}$ in. \times $3\frac{1}{2}$ in.

By W. H. Worthington.

In Worthington's set of the Sovereigns of England. These plates were afterwards used to illustrate an edition of Hume's "History of England," Oxford, 1826-7.

34. The picture at Henham Hall (*see PICTURES, No. 16*). To below the waist, turned to the right; vignette.

Below: "QUEEN ELIZABETH. London, Henry Colburn, 1851."

Anonymous.

Illustration to Agnes Strickland's "Lives of the Queens of England," 1853, vol. IV, p. 136.

- 34.* The Queen hawking. She is on horseback in foreground of a landscape, riding towards the left, surrounded by attendants on foot; hawks and herons in the air above. The Queen wears a low head-dress with veil, and dress with "mahoited" sleeves and partlet.

5 in. \times $4\frac{1}{8}$ in.

Woodcut.

Illustration to George Turberville's "Booke of Faulconrie," 1575.

Class C.

WITH RADIATING RUFF, UNBROKEN.

35. Whole length, seated on a throne, face turned to the left; wearing crown, ermine mantle, small chin-ruff and hanging collar; sceptre in right hand, left laid on the mound which rests on her knee. The throne is placed under a canopy of rich renaissance architecture, which is surmounted by the royal arms and two figures of angels holding wreaths; on either side of the Queen are standing figures of an ancient astronomer and an ancient geographer.

Below, in an ornamental cartouche, are 8 Latin lines:—

1579.

“Clemens et Regni moderatrix iusta Britanī
 Hac forma insigni conspicienda nitet.
 Tristia dum gentes circum omnes bella fatigant,
 Cæciq. errores toto grassantur in orbe.
 Ano. Dni { pace beas longa, vera et pietate Britannos : }
 Iusticia moderans miti sapienter habenas
 Chara domi, celebrisq. foris, longæuaq. regnū
 Hic teneas, regno tandem fruitura perenni.”

15 in. x 9½ in.

Anonymous

Frontispiece to C. Saxton's Maps of England and Wales, 1579, fol., and perhaps engraved by Remigius Hogenberg, who executed some of the maps.

36. To waist, directed and looking to the right; wearing piped chin-ruff and ermine mantle which is wide open showing hanging collar with badge under it; sceptre in right hand and mound in left; a large pearl fixed in the hair near each ear. Above is “A colei” and below “Che se stessa rassomiglia & non altrui.”

Woodcut, 1589.

The same block, with the face made older, was used for Philemon Holland's translation of Livy's Roman History, 1600, fol.

37. Whole length, seated on a chair of state, face turned to the right; crowned; wearing curly wig, large ruff, and ermine mantle, which is open only enough to show her arms, and closed over the knees; sceptre in right hand, mound in left; jewel on the forehead and jewelled eardrop. She sits on a cushion, with another supporting her shoulders and a third under her feet. The face is fat and heavy and not a likeness. In the background is a landscape with, on the left, Elizabeth delivering to a messenger the warrant for Mary Stuart's execution, and, on the right, the decapitation of the latter.

On a long scroll at the top is “V. G. G. ELISABET KÖNNIGINN INN ENGELAND,” with six German lines:—

“Gott hat mich behult vor dem tot
 Den mir mein feint zugericht hot
 Drum thü ich gott auch danckbar sein,
 Das bezeuge mein thaten teglich fein
 Bin auch grochen von obn herab
 (durch gwalt) die ich von meim got hab.”

12½ in. x 9½ in.

Anonymous.

This is attributed by J. J. Merlo in his “Kunst und Kunstler in Köln,” 1850, on the authority of Weigel, to F. Hogenberg, and by Passavant (Peintre-Graveur, IV., p. 204, no. 67) to Balthasar Jenichen. [Royal Library, Windsor].

38. Copy from the last ; without the figures in the background.
 $11\frac{1}{2}$ in. $\times 9\frac{1}{4}$ in. *Woodcut.*

39. Whole length, standing between two Corinthian columns, turned and looking to the right. She wears a high open crown, large chin-ruff, and dress with high puffed shoulders and long outer sleeves which reach nearly to the ground ; the inner sleeves are decorated with bows of ribbon, and the skirt, which is patterned with a rich arabesque design, is bordered with pearls and jewels ; jewels in the hair, pearl eardrop, bracelets, and two necklaces, one (of pearls) reaching to the bosom, the other (of various jewels) descending to the end of the stomacher. In her extended left hand she holds the mound and in her right the sceptre. The columns are surmounted by the Queen's favourite emblems, a pelican "in piety" and a phoenix. On a table to the left lies an open book inscribed with her motto, " Posvi DEV M A D V T O R E M M E V M." The background is a view on the sea-coast with forts and shipping. Below is :—" ELIZABETHA D. G. ANGLIÆ, FRANCIÆ, HIBERNIÆ ET VERGINIÆ REGINA CHRISTIANAE FIDEI VNICVM PROPVGNA CVLVM.

"*Immortalis honos Regum, cui non tulit ætas
 Vlla prior, veniens nec feret vlla parem,
 Sospite quo nunquam terras habitare Britannas
 Desinet alma Quies, Iustitia atque Fides,
 Queis ipsæ tantum superant reliqua omnia regna,
 Quantum tu maior Regibus es reliquis,
 Viue precor felix tanti in moderamine regni,
 Dum tibi Rex Regum coelica regna paret.*"

"In honorem serenissimæ Suæ Maiestatis hanc Effigiem fieri curabat Joannes Wontnelius belga Anno 1596."

$13\frac{1}{2}$ in. $\times 10\frac{1}{4}$ in. *Anonymous.*

It is remarkable that this finely executed plate bears no indication of the engraver's name, which seems to have been deliberately omitted. Two other portraits of the Queen (see Nos. 80 and 160), which also were published by Jan Woudneel, a Flemish bookseller resident in London, are the work of Crispin van de Passe, and possibly this is by him also. Sir W. Stirling-Maxwell, who has reproduced it in his "Engraved Portraiture of the Sixteenth Century," assigns it to Passe, but Bromley, in his Catalogue of British Portraits, attributed it to one of the brothers Wierix.

40. Copy from the last. The figure only ; turned to the left, holding mound in right hand and sceptre in left. Beside her, to the left, a closed book lies on a table, on front of which are the royal arms ; ship at sea in background to the right.

Below is :—ELISABETH D. G. ANGLIÆ FRANCIAE ET HIBERNIAE VIRGINIAE REGINA. CVS scul. et ex.

$7\frac{3}{8}$ in. \times $5\frac{3}{8}$ in.

By C. van Sichem.

Illustration to E. van Meteren's "Historia Belgica" [1600], p. 424.

41. Repetition of the last; same size, in same direction, but without the table on the left and the ship in the background. In the lower left hand corner is "C. V. Sichem fecit." By C. van Sichem.

Illustration to J. F. Le Petit's "La Grande Chronique de Hollande," etc. Dordrecht, 1601, Vol. II, p. 522.

42. Copy from No. 40. Turned to the right. Etching.

$7\frac{3}{8}$ in. \times $4\frac{3}{4}$ in.

Anonymous.

43. Whole length, standing, turned to the left, wearing long loose sleeveless robe, which is open in front showing flowered under-dress which has "mahoitered" sleeves; at her wrists are lace ruffles matching the ruff. In her outstretched right hand she holds the sceptre and with her left a ribbon attached to a lozenge charged with the royal arms, which rests on the ground.

Length of figure $5\frac{1}{2}$ in.

Anonymous, 17th century.

44. To below the waist, turned to the left; crowned; wearing circular chin-ruff, high-necked dress and veil which has wired-out wings and, passing round the shoulders, is held together in front by the Queen's left hand; large jewel with pendent pearl on forehead, pearl eardrop, necklace of pearls and large jewels and hanging collar with pendent medallion; gloves in right hand. A shield charged with the royal arms is in the upper right hand corner. At bottom of the plate is "ELISABETHA REGINA DI INGHILTERRA." *Franco Forma.*

$7\frac{3}{8}$ in. \times $5\frac{3}{8}$ in.

Anonymous.

45. To below the waist, turned to the right; crowned; holding sceptre in right hand and mound in left; hair elaborately dressed, with pearl on forehead; circular chin-ruff; stomacher decorated with jewels and chains of pearls. Both hands rest on a large cushion before her. In a spandrel above are the letters E and R surmounted by crowns. Woodcut, with sixteen lines below:—

" Loe here the pearle,
Whom God and man doth loue ;
 Loe here on earth
The onely starre of light :
 Loe here the queene,
Whom no mishap can moue

To chaunge her mynde
 From vertue's chief delight !
 Loe here the heart
 That so hath honord God,
 That, for her loue,
 We feel not of his rod :
 Pray for her health,
 Such as good subiectes bee ;
 Oh Princely Dame,
 There is none like to thee !"

A broadside in the collection of Henry Huth, Esq. Facsimiled in Huth's "Ancient Ballads and Broadsides," published by the Philobiblon Society, 1867.

46. Whole length, standing, turned to the left, in royal robes, sceptre in extended right hand. Within an ornamental frame, which has at the top "*Engraved for Mortimer's History of England*," and at the bottom—"QUEEN ELIZABETH." "S. Wale delin^t. C. Grignion sculp^t."

10 in. x 6½ in.

By C. Grignion.

Used also for "Mountague's History of England," with the position of the inscriptions reversed.

47. Whole length, full face, seated on a throne which is placed on a daïs of three steps, under a high canopy, on the back of which are the royal arms. She wears a turban-like head-dress, radiating ruff, and ermine mantle which is wide open in front; sceptre in right hand and mound in left; crown over her head, not resting on it; two cushions under her feet. Above the top of the canopy are the words "REGIA MAESTAS."

11 in. x 7½ in.

Attributed to R. Elstracke.

Engraved for T. Milles's "Nobilitas Politica vel Civilis," 1608. The plate was used again for the same author's "Catalogue of Honour," 1610, the portrait being altered to that of James I.

48. Seated in Parliament. The Queen's figure, the throne and the daïs are in all respects similar to the last, but on a reduced scale. The plate gives a complete view of the interior of the House of Lords, with members of the House of Commons standing at the bar in the foreground; at the top is—"SVMMI ET SVPREMI SENACVL PARLIAMENTARIS IN ANGLIA TYPVS."

Attributed to R. Elstracke.

Engraved for T. Milles's "Nobilitas Politica vel Civilis," 1608. It was used again for the same author's "Catalogue of Honour," 1610, with the portrait altered to that of James I.

49. Late in life ; to the waist, turned to the left ; wearing twisted turban-like head-dress surmounted by a small crown, and radiating ruff above which is a pearl necklace ; pearl on forehead and jewels on the stomacher and sleeves of the dress. In plain oval within a rectangular frame, the oval inscribed :—“ELISABETHA DEI GRATIA ANGLIE FRANCIE ET HIBERNIE REGINA.”

$4\frac{1}{8}$ in. $\times 3\frac{1}{8}$ in. *Anonymous.*

Late impressions have “ $\frac{p}{a}$ ex.” in the lower corners.

50. To the knees, seated in an arm-chair, turned to the left, wearing large “wheel” ruff, flowered and jewelled dress and rich lace cuffs ; handkerchief in right hand, left resting on arm of the chair. Below :—“ELISABETH, Reine d'Angleterre. Lith. de Lemercier. Paris, publié par Jeannin, rue de Croissant No. 20. London, published by Ch. Tilt 86 Fleet Street.” No. 28 of a set of lithographs.

$7\frac{3}{4}$ in. $\times 6\frac{1}{4}$ in. *By E. Deveria.*

51. Between Lord Burghley and Sir Francis Walsingham. Whole length, face turned to the left, seated on a chair under a canopy, on the back of which are the royal arms; crowned ; wearing ermine mantle and hanging collar, sceptre in left hand, right laid on the mound which rests on her knee. Burghley stands on the left, holding the purse and wand of Lord Treasurer, and Walsingham on the right, a scroll in his hand.

$11\frac{3}{8}$ in. $\times 6\frac{3}{4}$ in. *By W. Faithorne.*

Frontispiece to Sir Dudley Digges's “Compleat Ambassador,” 1655.
The figure of the Queen resembles the Rousham Hall portrait (*see Pictures, No. 52.*)

52. Copy from the last ; in same direction.

$4\frac{7}{8}$ in. $\times 2\frac{3}{4}$ in. *Anonymous.*

Frontispiece to Samuel Clark's “History of the Glorious Life, Reign and Death of Queen Elizabeth,” 1683.

53. In old age. Nearly to the waist, face turned to right ; wearing broad open coronet, with lace-edged veil falling behind, high-necked dress and mantle, under which appears a collar with pendent badge ; sceptre in right hand, left not seen ; pearl on forehead and pearl eardrop. Above her head is “ELISABETHA REGINA DI INGILTERRA.” Oval in a square frame, with winged female figures in the upper spandrels.

Contemporary Italian woodcut.

$14\frac{3}{8}$ in. $\times 10\frac{1}{8}$ in. *Anonymous.*

54. To the waist, turned to the right; wearing high arched crown, circular "vandyked" chin-ruff, white veil and black gown; the stomacher and sleeves of the latter are adorned with pearls, strings of which are festooned on the bosom; hands not seen; oval.

"QUEEN ELIZABETH. *From a curious Limning in a Manuscript in the Bodleian Library, Oxford. S. Harding delin. E. Harding Junr. Sculp. Pubd. May 15, 1793, by E. and S. Harding, Pall Mall.*"

$4\frac{1}{2}$ in. \times $3\frac{3}{4}$ in.

By E. Harding, jun.

Engraved for Harding's "Shakspeare Illustrated." Re-published in the "Antiquarian Repertory," Vol. I, p. 23, with the address altered to "Published by Edward Jeffery, No. 11, Pall Mall, 1807."

55. To below the waist, turned to left, with veil falling from the crown; large quilled chin-ruff, and high-necked dress with full "mahoitered" sleeves and pointed stomacher, on which chains of pearls are festooned; sceptre in right hand, left resting on the mound; in frame formed of rose branches.

$3\frac{1}{2}$ in. \times 3 in.

Woodcut.

56. Half length, turned to right, holding sceptre in right hand and mound in left, both hands resting on a cushion before her; she wears a "Mary Stuart" head-dress surmounted by a crown, quilled chin-ruff, high-necked dress with "mahoitered" sleeves, necklace of jewels, pearl pendent on the forehead and chains of pearls festooned on the breast; arms in a cartouche above. Below is printed in type:—"ELIZABETH. Elizabeth, borne at Greenwich 2 daughter to K. Henry the 8. sister & heire to Q. Mary, beyng of the age of 25 yeares and two moneths, begā her raigne the 17 of Nouember 1558 and was crowned at Westmister the 15 of January next following. She was a Prices adorned with all good literature, both holy & humane, a norisher of peace, both at home and a broade. Amongst all other her rare vertues, she reformed religion, she reduced all base coyns in to perfect gold & siluer, she buylded suche faire and stronge ships & furnished so mighty a nauy for the defence of her coūtry, as made all her ennemis afraid to attēpt any thing agaist the same. She dyed at Richmōt, the 24 of March, in the morning, 1602, aged 70 yeares, whē she had raigned 44 yeaeres, 5 moneths, and 7 daies, and was buried at Westminster on the 28 of April, 1603."

Coarse woodcut, 17th century.

$7\frac{1}{4}$ in.

Anonymous.

57. To the knees, holding an olive branch ; an ermine on her arm. The picture at Hatfield House (*see PICTURES, No. 25*).

"QUEEN ELIZABETH, 1585. From an original picture by Nicholas Hilliard at Hatfield House. Published March 26, 1827, by Harding and Lepard, Pall Mall East, London."

5 in. × 4 in.

By T. A. Dean.

Frontispiece to Sir Henry Ellis's "Original Letters illustrative of English History," Series II, vol. 3, 1827.

58. To the waist, turned to the left ; wearing jewelled wreath, thin chin-ruff, and high-necked dress with wired-out gauze veil, which is brought round over the arms ; chains across the breast. Circle, within square frame, the spandrels of which are decorated with a flower pattern ; the circle is inscribed "ELIZABETH D. G. ANGLIÆ, FRANCIAE ET HIBERNIAE REGINA," and along the top is "Posvi Devm Adiutorum Mevm."

4½ in. diameter.

Anonymous.

Engraved in the manner of the Passes.

59. Bust, turned to the left ; with radiating chin-ruff and ermine mantle which is open in front showing a large pendent jewel ; a pearl fastened in the hair near each ear. In plain oval inscribed "ELISABETA TEVDERA D. G. ANGLOR. REGINA. Rabel excudit."

3½ in. × 2¾ in.

By J. Rabel.

60. Bust, looking to the left ; with chin-ruff and hanging collar ; surmounting a sphere which is marked with concentric circles and inscribed "ELISABETHA. D. G. ANGLIÆ. FRANCIAE. ET. HIBERNIAE. REGINA. FIDEI DEFENSATRIX."

Woodcut.

Illustration to John Case's "Sphæra Civitatis," 1588, 4to.

61. Nearly to the waist, turned and looking to right ; wearing black head-dress with ostrich feather, scalloped ruff, and slashed dress which is studded with pearls. In the hair are seven square jewels, a large jewel is on the bosom, and a chain of large pearls is suspended from the shoulders ; hands not seen. In plain oval frame inscribed :—"POSUI DEUM ADIUTOREM MEUM, NATA 1533. ÆTAT. 48. OBIIT 1602." Below :—"SERENISSIMA AC POTENTISSIMA PRINCEPS ELISABET D. G. ANGLIÆ, FRANCIAE, HIBERNIAE, ET VIRGINIAE REGINA. FIDEI CHRISTIANÆ PROPUGNATRIX ACERRIMA. Henricus Hondius excudit Hagæ-Comit. Cum privilegio Illust. D. D. Ord. Generalium 1632."

16½ in. × 11½ in.

Anonymous.

Franken attributes this plate to W. J. Delff. ("Oeuvre de W. J. Delff," 1872).

62. Copy from the last. The figure same length and in same direction.
 In plain oval frame which rests on a pedestal inscribed "ELIZABETH, KONINGIN VAN ENGELANDT EN YRLANDT ETC."
 $10\frac{1}{2}$ in. \times $7\frac{1}{2}$ in. *Anonymous.*
 Illustration to P. Bor's "Historie der Nederlandtsche Oorlogen," 1679.
63. Copy from 61. The figure same length and in same direction. In oval frame inscribed "ISABEL Reyna de Inglaterra, e Irlanda &c." "En Casa de Bousquet." "Tom. 2, page 163."
 $8\frac{1}{2}$ in. \times $6\frac{1}{2}$ in. *Anonymous.*
 Illustration to a Spanish edition of Strada's "De Bello Belgico."
64. Copy from 61; reversed. In circular frame which is decorated with scrolls of foliage; at the top is a banderole inscribed:—"Elisabet D. G. Angliæ, Franciæ, Hiberniæ et Virginianæ Regina, Fidei Christianæ Propugnatrix Acerrima."
 $4\frac{1}{2}$ in. \times $6\frac{1}{2}$ in. *Anonymous.*
65. To the knees, standing, face turned to the left, wearing jewelled head-dress from which a veil falls behind, chin-ruff, and high-necked dress with slashed sleeves and lace cuffs; the stomacher is decorated with an arabesque design of foliage, which is continued down the middle of the skirt. She holds a large feather fan in left hand, which rests on a table; pearl on forehead, and necklaces of pearls festooned on the bosom, with large jewel in the middle. "Johann Rutlinger fec." *By J. Rutlinger.*
 The only known impression of this plate is in the British Museum; it has the upper part cut to the outline of the Queen's figure, which measures $14\frac{1}{2}$ in. by $10\frac{3}{4}$ in.
66. In the view of the Palace of Nonsuch, in Braun's "Theatrum Principiarum Urbium," etc.
 The Queen appears in front, seated in a carriage with open sides, drawn by two horses, towards the left; she turns her face to the spectator, and points to the left with her right hand.
By G. Hoefnagel, 1582.
67. Bust, turned to the right; without head-dress; wearing large chin-ruff; bodice and sleeves of the dress slashed and jewelled; three large pearls in the hair; hands not seen. In plain oval inscribed:—"ELIZABETH PAR LA GRACE D. D. ROYNE D'ANGLETERRE." Below are four lines:—
 "Voicy celle qui tient la sepstre d'Angleterre,
 Voicy l'honneur des roys, des vieux siècles passez
 Voicy d'Elizabeth les beaux traitz compassez,
 Voicy la mesme Paix, indomptable en la guerre."
- $5\frac{7}{8}$ in. \times $3\frac{7}{8}$ in. *By T. de Leu.*

68. In old age. Seen to the waist, turned to the right; wearing head-dress, broad chin-ruff, high-necked dress, and winged gauze veil, which partly covers the arms. A jewelled collar, with badge, hangs from the shoulders and below it a double pearl necklace is suspended across the bosom. In oval frame inscribed:—"ELISABETA DEI GRATIA ANGLIE, FRANCIE ET HIBERNIE REGINA." Below:—"Hieronimus Wierix fecit."

$3\frac{1}{8}$ in. $\times 2\frac{3}{8}$ in.

By J. Wierix.

69. Copy from the last, reversed. A circle with "ELIZABETA REGI ANGLIE" round the upper part.

Diameter $2\frac{5}{8}$ in.

Woodcut.

Illustration to P. Opmeer's "Opus Chronographicum Orbis Universi," Antwerp, 1611, fol., Vol. 2, p. 289.

70. Seen to the waist, turned to the left; hair dressed very high and surmounted by a tiara of pearls; scalloped lace chin-ruff and dress which has broad stripes on the bodice and sleeves; hands not seen. Below is "Tableau du temps. Elisabeth Reine d'Angleterre + 1603. Diagraphe et Pantographe-Gavard."

$4\frac{1}{2}$ in. $\times 3\frac{3}{4}$ in.

By Conquy.

[False].

No. 2078 bis of C. Gavard's Versailles Gallery.

71. Bust, turned to the left; without crown or head-dress; piped lace ruff and close-fitting necklace. Oval plate.

$1\frac{1}{2}$ in. $\times 1\frac{1}{2}$ in.

Anonymous.

Engraved for Sir John Harington's "Nugae Antiquae," 1769. On the title and at page 90 of that work it is asserted that the original copper-plate was presented by Elizabeth, when Princess in 1554, to Isabella Markham, afterwards wife of Harington; but the costume is much later, and the personage represented is probably Lucy Harington, Countess of Bedford.

72. Copy from the last; same size and in same direction. Square plate, engraved in stipple. "THE PRINCESS ELIZABETH (afterwards Queen) at the age of Twenty-one. Engraved by R. Cooper from the original of the date of 1554. To Her Majesty Queen Alexandra Victoria this plate is dedicated by Her Majesty's most dutiful subject and servant the Publisher."

(Plate) 3 in. $\times 3\frac{1}{4}$ in.

By R. Cooper.

73. Another copy, reversed. Below:—"Princess Elizabeth. From one said to be done about 1554."

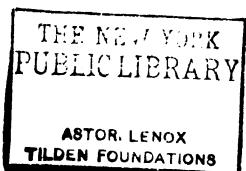
(Plate) $3\frac{1}{4}$ in. $\times 2\frac{5}{8}$ in.

Anonymous.

4.



ENGRAVING BY CRISPIN VAN DE PASSE, SEN.,
showing the circular ruff joined in front.
(*Engravings*, No. 80).



74. Bust, looking to right; wearing high-necked dress decorated with large jewels; no head-dress; large jewel with pendent pearl in the hair, large pearl in the ear, and long pearl necklace. Below:—
“Elizabeth Reyne d'Angleterre aagée de 70 ans a Regné 44 ans.
L. Petit sculp. 1646. P. Rocolet avec priuilege du Roy.”
7 in. × 4½ in.

By L. Petit.

Class D.

WITH CIRCULAR RUFF, JOINED IN FRONT.

75. In old age. To the waist, turned and looking to the left, crowned, wearing dress with striped sleeves, broad thin collar-like ruff, which shows the neck above it, pearl on the forehead, jewel with pendent pearl on the bosom, and a small double chain suspended from the shoulders; the hands not seen. In plain oval frame inscribed “ELIZABETHA DEI G. ANGLÆ FRANCÆ ET HIBERNÆ REGINA.” No. 6 of a set.
4 in. × 3½ in.

Anonymous.

76. Head, turned to left, with small open crown, hair dressed turban-wise with large jewel in centre, and radiating piped lace ruff; oval, with “ELISABET D. G. ANG. FRANC. HIBERN. ET VERG. REGINA,” inscribed round the upper part.
2½ in. × 1¾ in.

Anonymous.

77. Whole length, standing, turned to the left, crowned, wearing flowered dress and veil; mound in right hand and sceptre in left; a necklace of pearls on the bare neck.

No. 23 of a series of woodcuts “England's Monarchs in characteristic Costumes, 1066-1820,” London, 1822.

*2½ in. × 2 in.**Anonymous.*

78. In old age. To the waist, turned to right; low peaked head-dress, broad collar-like piped ruff, high-necked dress, with veil falling from the shoulders; pendent pearl on the forehead and hanging collar with large jewel on the breast. Circular plate with “ELIZABETHA D. G. ANGL. FR. ET HIB. REGINA” (reversed) round the head.
Diameter 1¾ in.

Anonymous.

79. Similar to the last, but without the veil. Small oval surmounting a map of England and Ireland, "TYPVS ANGLIÆ," at the four corners of which are figures of "Nobilis Anglus," "Nobilis foemina in Anglia," "Ciuis Londiniensis," and "Foemina Londinensis." The map is dedicated to Robert, Earl of Essex. "Jodocus Hondius fecit Anno 1590."

(Whole plate) 6½ in. × 8½ in.

By J. Hondius.

80. Seen to below the waist, face turned to the left; hollow arched crown, piped ruff showing the whole of the neck above it, and patterned dress devoid of jewels; sceptre in right hand and mound in left; the handle of the former rests on a table before her, on which also lies a cushion; large jewels in the hair and pearl eardrops; no necklace. Above to the right are the royal arms and to the left the motto "Posvi DEVVM ADIVTOREM MEVM." At the top of the plate is "*Anglorum diadema tenens sceptrumque paternū Hac forma insigni fortis Elisa nitet*," and at the bottom:—"ELISABET D. G. ANG. FRAN. HIB. ET VERG. REGINA FIDEI CHRISTIANAE PROPUGNATRIX ACERRIMA," with eight Latin lines (in two columns):—

Tristia dum gentes circum omnes bella fatigant
Cæcique errores toto grassantur in Orbe,
Pace beas longa, vera et pietate Britannos
Justitiæ et Regni moderans sapienter habenas
O Flos labe carens, fidei sanctissima cultrix
Chara domi, celebrisque foris, Dei et vnica cura,
Lux pietate nitens, virtus tua et inclyta facta
Sic faciant tandem te Cœlica Regna videre.

*Autore Ioanne Waldnelio librario Londinense. Honoris ipsius causa
æri incidebat Crispianus Passæus Belga 1592.*

7½ in. × 5 in.

By Crispin van de Passe, sen.

Copies from No. 80.

81. In the same direction; a short pearl necklace with pendant is added above the ruff, and the Queen's figure is enclosed by an arch. Below is:—"ELISABET D. G. ANG. FRAN. ET HIB. REGINA, FIDEI CHRISTIANA PROPUGNATRIX ACERRIMA." "Are to be sold by Compton Holland over against the Exchange."

6¾ in. × 4¾ in.

By R. Elstracke.

This plate was used to illustrate W. Martin's "Historie and Lives of the Kings of England," &c. 1615, fol., Holland's address being taken cut and the No. 23 introduced on the left. It was again used for Matthew Stevenson's "Florus Britannicus," 1662, fol.

82. In same direction. Nearly to the waist, without necklace, hands not seen ; in oval frame, with cartouche at bottom inscribed :—
 “Elizabeth Reine d'Angleterre, fille d'Henry VIII et d'Anne de Boulen elle naquit le 8 ^{7^{bre}}. 1533 et mourut le 3 avril de l'année 1603 après avoir regné 40 ans.” The frame rests on a pedestal inscribed :—

“J'ay de l'état conduit les Rênes
 Avec tant de vigueur ; qu'on dit tout d'une voix
 Que j'ay passé toutes les Reines
 Et mesme un grand nombre de Rois.”

“*à Paris chez E. Desrochers rue du Foin près la rue S. Jacques.*”

5½ in. × 4 in. *Anonymous.*

83. Bust, to left; without sceptre or mound. Oval, with cartouche inscribed
 “Elizabeth Reine d'Angleterre fille d'Henry VIII,” etc. On a pedestal below are the same four lines as in the last. “*A Paris chez Daumont rue St. Martin.*”

5¾ in. × 4 in. *Anonymous.*

84. To the waist, turned to right; hands not seen; in oval, inscribed :—“ELISABETHA D. G. ANGLIAE FRANCIAE HIBERN. ET VIRGINIAE REGINA AVSPICATISS.” In exergue in lower part of the oval is the motto “*Posvi Devm Adiutorē Mēvm*,” and at the bottom of the plate are two lines :—

“Tros absit ; merito mirabitur Afer Elisam :
 Anglus idem tibi non præstet Elisa, tuus.”

6½ in. × 4½ in. *Anonymous.*

In D. Custos's “*Atrium Heroicum Cæsarum,*” etc. 1600-2.

85. In same direction; sceptre in right hand, mound in left; a triple pearl necklace with large pendent jewel introduced under the ruff; without the cushion in front; no background. Below :—
 The most excellent Princes Elizabeth Queene of Englande, France and Ireland, Defendor of the Faith, etc. She raigned 44 yearesh, died the 24 of March 1602, aged 69, 6 monthes, and lieth buried at Westminster.” *Compton Holland excudit.*

4¾ in. × 3¼ in. *Anonymous.*

Illustration to Ralph Gardiner's “*England's Grievance Discovered in relation to the Coal Trade,*” 1655, sm. 4to.

86. Without background. In an oval inscribed “ELISABET D. G. Angliae Fran. Hib. et Virginie Regina,” which is in the centre of a genealogical tree entitled :—“*Catalogus Regv. Angliæ ab Gviliemi Conquest.*”

3 in. × 2½ in. *Anonymous.*

87. Turned to the right, holding a book instead of the mound ; within plain rectangular frame, with the royal arms below and a long French inscription, commencing "Elizabeth par la Grace de Dieu," &c. The frame is engraved on a separate plate.

"*Habert exc. Paris rue S^t. Jacq. proche S^t. Severin.*"

(Inner plate) $5\frac{7}{8}$ in. \times 5 in. *Anonymous.*

This plate, re-worked, was afterwards printed within a frame of oak leaves, with the same inscription below and the address :—" *A Paris Chez Habert rue de la Harpe a la Bible d'Or.*"

88. Same size, reversed ; book instead of mound in hand ; arms in upper left corner. Below are four lines :—

"Cest un miracle rare en l'Europe chrestienne
De voir Elizabeth la Roine des Anglois,
Mais cest bien plus de voir que sa grandeur maintienne
En la paix, les petits et les grands, soubz ses lois."

Paul^r. de la Houue excud.

Anonymous.

89. Exact copy from the last ; same size, in same direction and with the same lines below. More coarsely engraved. *Anonymous.*

90. Bust, turned to right ; in oval inscribed "ELISABET D. G. ANG. FRAN. HIB. ET VERG. REGINA," with exergue containing the motto "*Posvi Devm Adiutoriem Mevm.*" In the corner of a map of Ireland.

(The oval) $3\frac{1}{8}$ in. \times $2\frac{3}{8}$ in.

J. B. excud.

91. To the waist, turned to left ; arms above to left ; in plain oval inscribed "ELISABET D. G. ANG. FRAN. HIB. ET VERG. REGINA. NATA GRONEWICIAE. ANN. M.D.XXXIIIVI. EID. SEPT. + POSVI. DEV. ADIUTOREM MEV."

$6\frac{1}{8}$ in. \times $4\frac{3}{4}$ in.

Anonymous.

Derived from No. 80.

92. To below the waist, turned and looking to the right ; wearing plain ruff, edged with lace, flowered dress and lace cuffs ; jewels in hair ; sceptre in right hand and mound in left. Without background. In plain oval frame, inscribed :—" ELYSABETH D. G. ANGLIÆ FRANCIAE ET HIBERNIAE REGINA ETC."

An oval plate with Dutch text on the back.

$6\frac{1}{4}$ in. \times $4\frac{5}{8}$ in.

Anonymous.

93. Similar to 92 ; bust, to right ; Below :—" ELISABET D. G. ANGLIÆ, FRANCIAE HIBERNIAE ET VERGINIAE REGINA. Anton Wierix fecit et excudit." *By A. Wierix.*

94. Coarse copy from the last, same size, reversed. Below:—ELISABETH
D. G. ANGLIÆ, FRANCÆ ET HIBERNIAE REGINA. *Anonymous.*
95. Copy from 92. Head only, turned to the left. Oval plate,
with “ELISABETH D. G. ANG. FRANC. HIBERN. ET VERG. REGINA”
round the upper edge.
 $2\frac{1}{2}$ in. \times $1\frac{3}{4}$ in. *Anonymous.*
96. To waist, face turned to right; a necklace of pearls below the ruff,
and a large jewel on the bosom; hands not seen, but part of the
mound appears in front. Without background. Below “Q.
ELIZABETH.” Plain oval.
 $3\frac{1}{2}$ in. \times $2\frac{3}{4}$ in. *Anonymous.*
In type below is:—“*The Life of Queen Elizabeth, who Dyed Anno
Christi, 1602.*”
97. Bust, turned to left; the hair dressed in the form of a turban, with
large jewel in middle. Round the head is “Elisabet D. G. Ang.
Franc. Hibern. et Verg. Regina.” Oval, within an architectural
frame, with tablets above and below, on which are represented a
land and a sea fight; the upper tablet is held by two children.
“*Corn. Pinsson excudit.*”
 $3\frac{7}{8}$ in. \times 3 in. *Anonymous.*
98. Nearly to the waist, looking to the right; in oval spandrel frame.
Below:—“ELISABETHA Coninginne van Engelant, Dochter van
Coninck Henderich den VIII dogh onwettigh geboren.” Printed
within a border in which are emblematical devices, a rat eating
books, etc. “*Henrikus ver bruggen delin. Gasp. Bouttats
sculpsit.*”
By G. Bouttats.
(Inner plate), $4\frac{5}{8}$ in. \times $3\frac{5}{8}$ in.; (border) $11\frac{3}{4}$ in. \times $7\frac{1}{2}$ in.
99. Similar to the last, but turned to the left. In oval frame which
rests on a pedestal inscribed:—“ELIZABETH, Queen of England
&c.” “*Ant. More pinx. M. van. Gucht scul.*”
 $7\frac{1}{8}$ in. \times $3\frac{3}{4}$ in. *By M. vr. Gucht.*
100. To the waist, face turned to the left, right hand not seen, left raised
before her and resting on a thick volume, which has the royal
arms on the cover; an oval, with, at the bottom, “Elizabetha
Reyna de Inglaterra,” enclosed in a large framework, which has
figures of Wisdom and Strength at the sides, two military
prisoners below and two genii holding a blank cartouche above.
(The oval) 4 in. \times $3\frac{1}{8}$ in. *By G. Bouttats, 1681.*
Illustration to a Spanish translation of Cardinal Bentivoglio’s “*Della
Guerra di Fiandra,*” Amberes, 1687, fol., p. 111.

101. Without crown ; to the waist only, face turned to the left. The ruff is not of the "piped" construction, and a small necklace of pearls is introduced above it ; a collar hangs over the breast, and a gauze veil, which has wired-out wings, falls behind and is brought round over the arms in front. Hands not seen. In plain circular frame inscribed :—"ELISABET DEI GRATIA ANGLIAE, FRANCIAE, HIBERNIAE ET VIRGINIAE REGINA, FIDEI DEFENS." Below are four lines :—

"Corporis effigies tua pulchra est fortis Elisa,
Pulchrior ast animi forma decorque tui
Justitiae et Regni moderas sapienter habenas
Anglorum felix quæ diadema tenes."

Crispin de Passe excudit.

5 $\frac{3}{4}$ in. × 4 $\frac{3}{4}$ in.

By C. van de Passe, sen.

102. Copy from the last, reversed. In plain oval within a rectangular frame ; the oval inscribed :—"ELISABETHA DEI GRATIA ANGLÆ FRANCÆ HYBERNIAE ET VIRGI. REGI." Dutch text on the back.

5 $\frac{3}{8}$ in. × 4 $\frac{3}{8}$ in.

Anonymous.

103. Similar to 101, in the same direction, but on a smaller scale and enclosed in an oval within a rectangular frame ; the oval is inscribed "ELISABETH DEI GR : ANGL : FRAN : HIBER : ET VERGINIAE REGINA AVSPICATISSIMA." In an exergue within the oval is the motto "POSVI DEVVM ADIVTORË MEVM," with Passe's monogram; and in the spandrels are two shields of arms, the crown and sceptre, and the Tudor rose. Below are six lines :—

Tantæ si vires, virtus mihi quanta Mariana est,
Littora iam pelagi dudum iuga nostra subissent :
Vnde etiam Oceani credor lectissima Nympha.
Quod si non animo fixum immotumque sederet
Ne cui me vinclo vellem sociare iugali,
Me sibi vel Nereus properasset iungere sponsam.

Cris. de Pas. scul. et ex.

5 $\frac{3}{8}$ in. + 3 $\frac{7}{8}$ in.

By C. van de Passe, sen.

Engraved for Passe's "Effigies Regum ac Principum, eorum scilicet quorum vis ac potentia in re nauticâ spectabilis est," &c., Cologne, 1598, and used again for his "Regiae Anglicae Majestatis pictura, et historica declaratio," Cologne, 1604.

104. Copy from the last, reversed ; in plain oval within rectangular frame, the oval inscribed :—"ELISABETH DEI GRATIA ANGLÆ, FRANCIAE, HYBERNIAE ET VIRGI : REGI." French text on the back.

5 $\frac{1}{4}$ in. × 4 $\frac{3}{4}$ in.

Anonymous, 17th century.

Class E.

WITH CIRCULAR RUFF, OPEN IN FRONT.

105. Crowned. Whole length, standing, turned and looking to the right; wearing piped ruff and ermine mantle, which is confined by two long cords, and holding sceptre in right hand and mound in left. The dress is extremely *decolletée*, with long pointed stomacher and wheel farthingale; pearl eardrops and necklace, the latter having a jewelled crescent pendent on the bare neck. Without background or frame. On the right are the royal arms within the Garter. Below:—"ELIZABETHA ANGLIAE REGINA."

7½ in. × 5 in. *Anonymous.*
Illustration to Grimestone's "History of the Netherlands," 1609, p. 904.

106. Crowned. Whole length, seated on the throne, face turned to the left; wearing ermine mantle and hanging collar; sceptre in right hand, mound in left; pearl necklace with pendent jewel. On the canopy over the throne are the royal arms, and on each side is a curtain. Below:—"The Illustrious and most Renowned PRINCESSE ELIZABETH late QVEENE of ENGLAND."

10 in. × 6 in. *By R. White.*

107. Copy from 106, with "The Holy Bible" in right and a large cornucopia in left hand, instead of the sceptre and mound. In the title to Burnet's "History of the Reformation of the Church of England, the Second Part," 1681, fol.

10½ in. × 7 in. *By R. White.*

108. Copy from the last. In the title to the same work, ed. of 1731, fol.
10½ in. × 7 in. *By P. Simms.*

109. Copy from 106. To the waist, turned to the right. Oval, with another of Queen Mary II. Below:—"Elizabeth & Mary, Queens of England."

(*The oval*) *2½ in. × 2 in.* *By J. Sturt.*
Frontispiece to E. Bohun's "Character of Q. Elizabeth," 1693, 8vo.

110. Copy from No. 106. To the waist; in oval frame of laurel, which rests on a pedestal inscribed:—"ELISABET REINE D'ANGLETERRE"; above is a banderole inscribed:—"TERQUE QUATERQUE BEATI."

$5\frac{1}{8}$ in. \times $3\frac{1}{8}$ in.

Anonymous.

111. Copy from 106. To the waist, turned to right; in oval frame of laurel, surmounted by a crown and resting on a plinth inscribed:—"ELISABET KONINGINNE VAN ENGELANDT"; a plain banderole above.

$5\frac{1}{2}$ in. \times $2\frac{3}{4}$ in.

Anonymous.

112. Crowned. Sitting on the throne in the House of Lords, with Burghley and Walsingham standing on either side of her; members of the House of Commons at the bar in the foreground. The Queen's figure is identical with No. 106. Below is:—"QUEEN ELIZABETH'S PARLIAMENT," with references.

$13\frac{3}{4}$ in. \times $8\frac{1}{2}$ in.

Anonymous.

Frontispiece to Sir Simon D'Ewes's "Journals of all the Parliaments during the Reign of Queen Elizabeth," 1682, fol.

113. Copy from 106. Bust, to left; small oval, with a corresponding one of her sister Mary, both in ornamental frames. *Anonymous.*
Headpiece to chap. 2 of Book III of Echard's "History of England," 1720, fol.

114. In old age. Crowned. To the waist, turned to left; wearing piped ruff with pearl necklace above it, and ermine-lined mantle, which is confined by a cord across the bosom; sceptre in right hand, mound held up in left. Below:—"ELISABET D. G. ANGLIAE FRAN. ET HIBERNIAE REGINA."

$4\frac{1}{2}$ in. \times $3\frac{3}{8}$ in.

Anonymous.

115. Crowned. Bust, turned and looking to the left. The dress covered with puffings as in the large print by C. van de Passe (No. 160); rich jewels in the hair, pearl eardrops, short pearl necklace above the ruff and long double one below it. In oval frame of laurel, which rests on a pedestal inscribed "QUEEN ELIZABETH"; the whole enclosed in a rectangular frame of oak leaves. "E. Lutterell delin., P. Vanderbank sculp."

$11\frac{1}{2}$ in. \times 8 in.

By P. Vanderbank.

Illustration to White Kennett's "History of England," 1706, fol.

[The plates in this work were all engraved from drawings made up for the purpose by Lutterell, and have no value as likenesses].

116. Copy from 115, in same direction; oval in square frame, with arms and motto below, and "ELIZABETH Queen of England, France and Ireland, etc. etc." Above is "London, Engraved for Harrison's Edition of Rapin's History of England." *Published as the Act directs, March 23, 1784.*

$7\frac{1}{2}$ in. \times $6\frac{1}{2}$ in.

By T. J. Woodman and H. Mutilow.

This was re-issued, without the arms, ornaments and inscriptions, by Cornish & Co., 1815, and again in a series of "Illustrations of English History," published by Jones & Co., 1825.

117. Copy from 115; reversed. In oval frame, inscribed:—"ELIZABETH QUEEN OF ENGLAND, FRANCE AND IRELAND, &c."; the frame rests on a pedestal, on the face of which is a representation of the Spanish Armada.

15 in. \times 9 in.

Anonymous.

Illustration to Mechell's edition of Rapin's History of England, translated by J. Kelly, J. Morgan, &c., 1733-1737, fol., "facing the Reign, Vol. II."

118. Copy from the last, in same direction; below the vignette is inscribed "The Spanish Armada." "Smith sc."

$7\frac{1}{2}$ in. \times $5\frac{1}{2}$ in.

By James Smith.

Prefixed to "The History of the Life and Reign of that Excellent Princess Queen Elizabeth, from her Birth to her Death," etc., 1739, 4to.

119. Copy from 115. Bust, small oval; in sheet of heads of Kings of England from Edward V to George II. *By J. Carwitham, mez.*

120. Copy from 115, reversed; the oval frame not formed of oak leaves but decorated with a flower pattern, and for the plinth is substituted a cartouche inscribed "QUEEN ELIZABETH, Second Daughter of Hen. 8th. by Ann Bulloine his 2^d. Wife, was crowned Janu^r. 15th. 1558. The 1st. thing She did was repealing all Laws made by her Sister in favour of Popery. She died March 24th. 1603, having Reign'd 44 Years 4 Months & was buried at Westminster."

$9\frac{1}{2}$ in. \times $6\frac{1}{2}$ in.

Anonymous.

121. Copy from 115, in same direction, but to the waist and holding sceptre; plain square. Below:—"E. Luttrell delin. Hopwood sculp. QUEEN ELIZABETH of Memory Famous."

$4\frac{1}{2}$ in. \times $3\frac{1}{2}$ in.

Anonymous.

122. Copy from 115, in same direction ; oval, with arms below and tablet inscribed "Queen Elizabeth." No. 23.

6½ in. x 4 in. *By M. vr Gucht.*

Illustration to "History of England from the Earliest Accounts of Time to the Death of the late Queen Anne," London, 1722, 8vo.

123. Copy from 115 ; bust only. In plain oval spandrel frame, with the royal arms below and the name "ELIZABETH" on a tablet.

5½ in. x 3½ in. *By M. vr Gucht.*

Illustration to Rapin's "Acta Regia," 1726, "Tom. III. Page 174"

124. Similar to 115 ; bust, turned to the right ; oval. Below :—
"Queen Elizabeth, Second Daughter of Hen. 8th by Ann Bulloine his 2^d. Wife was crownd Janu^y. 15th. 1558. The 1st. thing she did was repealing all Laws made by her Sister in fav^r of Popery. She Died March 24th. 1602 was Buried at Westminster."

6½ in. x 4½ in. *Anonymous. Coarsely engraved.*

125. From a painted window. Crowned. Whole-length, seated on a throne under a canopy of renaissance architecture, looking to the right, wearing mantle with high wired-out wings, mound in right hand, sceptre in left ; carcanet of jewels on the bare neck and jewels on the stomacher.

"Published Aug 1, 1800, by J. P. Malcolm, Somers Town."

6 in. x 3½ in. *Etching by J. P. Malcolm.*

126. To the knees, turned to the right ; wearing high jewelled head-dress with an aigrette rising at the top, a winged veil which is fastened by studs to the shoulders, and low-necked dress, with long pointed stomacher and large farthingale. In her right hand she holds downwards a large feather fan ; large pearl in the hair and ears, rich necklace above the ruff, and a rope of pearls festooned on front of the stomacher. Over the head is a circle of stars, with the motto "PER TAL VARIAR SON QVI." The figure is surrounded by clouds. Below :—

"Lo here her type, who was of late, the Propp of Belgia, Stay of France : Spaines Foyle, Faith's Shield, and Queene of State ; Of Armes and Learning, Fate and Chance :

In briefe; of women, neere was seene, so greate a Prince, so good a Queene.
To. Davies, Heref.

ELIZABETHA REGINA, Fr. De. Sculptor. Nic. Hillyard delin. et excud : cum priuilegio Maiest. Are to be Sould at the Angell in Lumbard Streete By Roger Daniell."

12½ in. x 8¾ in. *By F. Delaram.*

This plate was afterwards reduced in size, the inscription being cut off, the motto erased, and the royal arms added on the right, and in this state used as frontispiece to Camden's "Annales, or the Historie of the Most Renowned Victorious Princesse Elizabeth," 1630, 4to.

127. Copy from the last. The figure only ; reversed, and a crown substituted for the headdress. Vignette. Below is :—"QUEEN ELIZABETH, *Ætat. 34. The Portrait copied from the original Painting presented to the British Museum by the Earl of Buchan 1765. J. Bouvier del. Printed by P. Simoneau. Pub. by J. Nichols & Son, 25 Parliament St.*" [This statement is erroneous, the Buchan (Cardross) picture, formerly in the British Museum and now in the National Portrait Gallery (*see PICTURES, No. 22*), being an entirely different portrait]. *Lithograph.*

Frontispiece to vol. 2 of Nichols's "Progresses of Queen Elizabeth," 1823 edition.

128. Whole-length, standing, turned to right, holding sceptre in right hand and mound in left ; wearing head-dress with large feathers, and dress with long pointed stomacher and wheel farthingale, the skirt open in front, showing embroidered kirtle.

A coarse woodcut prefixed to Gosson's "Pleasant Quipes for Upstart Gentlewomen," 1598.

Reproduced in Planché's "Cyclopædia of Costume," 1876.

129. To the waist, turned slightly to the left ; dress decorated with puffings and cut square across the bosom, the stomacher edged with pearls ; double necklace of pearls with large pendant ; hands not seen ; oval. Below :—"Nic. Hilliard pinxit. R. Earlam sculp." Elizabeth daughter of Henry 8th afterwards Queen, Natus 1553. Denatus 1603. From a Miniature by N. Hilliard half the Dimensions, late in the Collection of S^r. J. W. Lake Bar^t." Published by S. Woodburn 1810.

$5\frac{1}{8}$ in. \times 4 in.

By R. Earlam, mezzotint.

[False].

130. Copy from the last. With the title "THE PRINCESS ELIZABETH." *Anonymous; stipple.*

Frontispiece to vol. 1 of Nichols's "Progresses of Queen Elizabeth," 1823 edition.

131. The picture at Gorhambury (*see PICTURES, No. 49*). Turned to the left. Below :—"QUEEN ELIZABETH, Drawn by G. P. Harding & Engraved by James Stow from the original by N. Hilliard in the Collection of the Earl of Verulam at Gorhambury, Herts. Published by G. P. Harding."

$5\frac{1}{8}$ in. \times $4\frac{1}{4}$ in.

By J. Stow.

132. In old age. Seen to the waist, face turned to the right ; wearing piped ruff and ermine cloak wide open in front ; jewels in the hair and pearl necklace with pendants. Without background ; oval. Below :—“QUEEN ELIZABETH. *From a rare print in the Gulston Collection.*”

$3\frac{3}{8}$ in. \times $2\frac{5}{8}$ in.

Anonymous.

[The celebrated collection of prints formed by Joseph Gulston was dispersed in 1786, shortly before his death, the sale lasting forty days.]

133. Figure in the east window of Battersea Church. Bust, turned to left ; within a border formed of coats of arms. On a cartouche is “Queen Elizabeth da^r of King Henry y 8 by Ann da^r of Thomas Bullen, Earl of Wiltshire, Gr^t great Grandmother of Ann, Daughter of Sir Thomas Leighton, Wife of Sir John St. John of Lydiard Tregoz.”

7 in. \times $3\frac{3}{4}$ in.

Coloured aquatint.

Class F.

WITH HIGH RUFF, OPEN IN FRONT.

134. In emblematical print of Henry VIII and his successors. The composition is identical with the picture at Sudeley Castle (*see PICTURES, No. 18*), but the dress of Elizabeth is altered to that of a later period and is very rich. Her hair is dressed turban-wise, curled, and studded with pearls ; she wears a veil with very large wired-out wings, and her dress has a long pointed stomacher with a jewel at the end of it, large slashed and jewelled sleeves, farthingale and open skirt showing patterned kirtle ; her rich spreading ruff shows much of the neck, on which are three necklaces, and ropes of pearls are festooned on the bosom ; she does not wear earrings or finger rings. In three panels, enclosed in an ornamental framework, below, are inscribed the following verses :—

I.

Behold the figure of A Royall Kinge
One whom sweet victory euer did attende :
From euery parte wher he his power did bringe,
He homewarde brought y^e conquest in y^e end.
And when y^e Fates his vitall thred had spunne :
He gaue his glory to A Vertuous Sunne.

II.

Now Prudent Edward dyinge in tender youth,
 Queen Mary then the Royall Scepter swayd :
 With foraine blood she matcht and put down truth,
 Which England's glory suddainly decayd :
 Who brought in warr & discord by that deed,
 Which did in comon wealth great sorow breed.

III.

But Sorow care and ciuill broyles likewise,
 This sacred Queene ELIZABETH exylde :
 Falshood did fall before her Gratiouse eyes,
 And perticution turn'd to mercy mylde,
 Plenty and peace throughout her dayes are seene
 And all the world admir's this mayden Queene.

Along the bottom of the plate is inscribed in a single line :—" To the Ryght Reuerend father in God John [Whitgift] by the Prouidence of God Archb. of Canterb. primat. of Eng. & Metrapol. health.—Grauen by WRogers." "Are to be sould in Popes head alley by John Sudbury and George Humble."

$19\frac{1}{4}$ in. \times 14 in.

By William Rogers.

The only three impressions known of this print are those in the British Museum, the Royal Library at Windsor, and the Bibliothèque Nationale, Paris.

135. Crowned. Late in life ; whole length, standing, turned to the left, holding olive branch in right hand and mound in left ; costume similar to that in No. 134. On each side of her is an obelisk, that on the left surmounted by a figure of Peace, with banderole inscribed "CORONO," that on the right with a figure of Plenty, with banderole inscribed "EXHILARO" ; view of the sea shore, with town and mountains, in the background. Below is an ornamental cartouche supported by a lion and dragon, bearing the words "ELIZA TRIVMPHANS." "Guilielmus Rogerus sculp.
A. 1589."

$10\frac{1}{2}$ in. \times $8\frac{1}{2}$ in.

By William Rogers.

136. Crowned. Nearly to the knees, standing, holding sceptre in right hand and mound in left ; wearing rich ruff with pearl necklace above it, and dress with long stomacher, large farthingale, and jewelled open sleeves showing under-sleeves also jewelled. On a table beside her to the right lies an open Bible on a cushion, the page inscribed "Withdrawe not thou thy tender mercie from mee," etc.

An oval in centre of a panel of ornament, in which is a rose tree with two cartouches, one inscribed "Rosa," the other "Electa." Above, in other cartouches, are the initials E. and R.

(Oval), 4 in. x 3 in.

By WR. [W. Rogers].

(Panel), 9½ in. x 7 in.

137. Crowned. Nearly to the knees, standing, looking to the left, holding sceptre in right hand and mound in left, both hands resting on a cushion before her; under the right one is a closed book inscribed "His Ego." A narrow plaited ruff is introduced inside the other and brought down on either side of the bosom; the stomacher of the dress is decorated with an arabesque pattern and the sleeves are covered with jewels and puffings. Above, on two black tablets, are the words "ELIZABETHA REGINA."

19½ in. x 14½ in.

Contemporary woodcut.

138. Copy from the last, same size and in the same direction. Above are two plain white tablets.

Woodcut.

* * * In the impression in the Sutherland Collection one of the tablets is inscribed with a pen "Elisabeth queene of Englaunde fraunce andd Irelaunde 1584," the other has these lines:—

"A matchlesse glasse here you maye see
The enemye of Poperie
Who shineth lovelie yn a glasse
Juste as hir minde all myndes surpassee."

139. Crowned. Whole length, turned to the left, standing by a table, on which lies an open Bible; wearing plain low-necked dress, without any jewels, a ruff which rises from the shoulders behind, without enclosing the neck, and large wired-out gauze wings; from her mouth issues a label inscribed "If the Lord had not been on my side." On a cloud above are two boy-angels holding a crown over the Queen's head, and above them, in a glory, are the words "Many daughters have don well but thou surpassest them all"; a view of "Woodstock" in the background. In upper margin "Est mihi supplicij causa fuisse piam." "I. S. Inuent. Martin D. sculp."

4½ in. x 2½ in.

By M. Droeshout.

Frontispiece to T. Heywood's "England's Elizabeth, her Life and Troubles during her Minoritie," &c., 1631, 8vo.

140. Crowned. Whole length, seated on horseback, riding to the left and looking in the same direction ; with pearl necklaces and rope of pearls descending to the waist ; neck and bosom bare. She holds the reins with her right hand and in her left a closed Chinese fan. Without background. Below is :—“Elizabeth Queene of England, shee reformed Religion, established Peace, reduced coyne to y^e iust value, delivered Scotland from y^e French, revenged domesticall Rebellion, saved France from headlong ruin by civell Warr, supported Belgia, overthrew y^e Spanish invincible Navie, expellid y^e Spaniard out of Ireland, and receaved y^e Irish into mercie, and enriched England by her most prudent Government of Fortie five yeaeres.” No. 23 of a set.

$8\frac{1}{4}$ in. \times $5\frac{1}{2}$ in.

Anonymous.

141. Crowned. To the waist, turned to right and looking at the spectator ; with pearl earrings, a single string of pearls round the neck, and pearls and jewels down the front of the dress and on the arm ; veil falling from the head behind. Oval. Below is :—“Regina Elizabetha Juris ac Libertatum Populi Sui Semper Conservatrix, et Affictorum qua Patet Europa Vindex. Nata Grenvici 1533 Sep. 7 Sorori Successit in Regno 1558 Nov. 17. Obiit 1603 Mar. 24. Anno AEtatis 70. F. Hillyard Pinx. m. I. Simon, fecit. Sold by E. Cooper at y^r 3 Pidgeons in Bedford Street. cum privilegio Reg.”

14 in. \times $10\frac{1}{4}$ in.

By J. Simon, mezzotint.

The picture from which this was engraved, here ascribed to Hilliard, and on the following plate to I. Oliver, was a made-up portrait of the time of Kneller, and not a genuine likeness.

Of this plate there are four states :—I, as described above ; II, with the address of T. Glass ; III, with the address of G. Bickham ; IV, modern, with the No. 82.

142. Similar to the last, but reversed ; within an ornamental cartouche inscribed “ELISABETHA D. G. ANGLIÆ FRANCIAE ET HIBERNIAE REGINA” ; at the top is a phoenix with the mottoes “Semper Eadem,” “Affictorum Conservatrix,” and below are a sword and Bible lying on a cushion. “Isaac Oliver Pinxit. Andrew Miller fecit. Dublin 1744. Sold by Andrew Miller on Hog Hill and P. Smith in Crane Lane.”

$13\frac{1}{4}$ in. \times 10 in.

By A. Miller, mezzotint.

143. Similar to 141, in same direction ; oval. Below :—“QUEEN ELIZABETH Born at Greenwich Sep. 7, 1533. Crowned Nov. the 17, 1558. Died March the 24, 1603 aged 70. Hillyard pinx. F. Kyte fecit. E. Cooper ex.”

$7\frac{1}{2}$ in. \times $5\frac{1}{4}$ in.

By F. Kyte, mezzotint.

144. Crowned. Late in life ; to the waist, looking to the right, jewels in the hair, large piped ruff wide open, showing the neck on which is a rich carcanet ; ermine cloak confined with cords at the breast and open below ; hands not seen ; oval. Below :—
“QUEEN ELIZABETH.”

$3\frac{1}{2}$ in. \times $2\frac{3}{4}$ in.

Anonymous.

145. Crowned. To the waist, turned to the right, with piped lace ruff, and jewelled dress open at the sleeves, showing flowered under-sleeves ; rope of pearls down side of stomacher ; hands not seen. In oval frame decorated with oak leaves, with sunk tablet below inscribed “Q. ELIZABETH.” At top “Vol. VIII,
p. 217.”

7 in. \times 4 in.

[A made-up portrait.]

By G. Vertue.

Engraved for Rapin and Tindal’s History of England, 1745-1747, 8vo; used also for the Abridgement of the same, 1747, 8vo, and again for the unabridged edition of 1757-1763.

146. Copy from the last ; bust, turned to left, within a plain circular rim, in centre of a square panel. At head of chap. xxvi of Goldsmith’s “History of England,” 1787, 8vo.

3 in. \times $2\frac{1}{2}$ in.

By J. Hall.

147. Copy from 145, in same direction. Octagon within an architectural frame, with sunk tablet below inscribed “ELIZABETH.” “H. Holbein pinxit. A. W. Warren sculp. Publish’d as the Act directs July 3, 1802, by J. Stratford, No. 112 Holborn Hill.”

$6\frac{1}{4}$ in. \times $4\frac{1}{2}$ in.

By A. W. Warren.

Illustration to Hume’s “History of England,” 1802, 8vo.

148. Copy from 145, in same direction. The frame is of laurel leaves, and at the bottom are the royal arms ; on the tablet is “ELIZABETH.” “J. Mynde sculp. S. Aris impresis.”

By J. Mynde.

149. Copy from 145, in same direction ; in oval frame, with tablet below inscribed “ELIZABETH.” Above “Tom. 8, p. 66.”

$4\frac{3}{4}$ in. \times $2\frac{1}{2}$ in.

Anonymous.

150. Same as No. 145, reversed ; oval placed against a pyramid, with the Destruction of the Spanish Armada in a cartouche below. In the style of Houbraken’s Heads. (Described from a proof in the Bibliothèque Nationale, Paris).

$13\frac{1}{4}$ in. \times $8\frac{1}{2}$ in.

151. Derived from 145. To below the waist, turned to the left, showing farthingale ; sceptre in right hand, left resting on "The Holly Bible" ; above is a shining eye, and below a vignette of Elizabeth reviewing her troops.

By B. Cole.

152. The Monument in Westminster Abbey. (*See EFFIGIES, No. 5.*)

At the top of the plate is "TUMULI ELISABETHE REGINÆ VERA DELINEATIO" ; no inscription below.

6½ in. × 4¾ in.

By C. van de Passe, jun.

In Holland's "Herwologia Anglica," 1620.

153. The Monument in Westminster Abbey. On the plinth of the foremost column on the right sits Henry Prince of Wales meditating, with a skull on his knee ; over his head are the letters H.P., by his right foot is :—"O quam te memorem virgo," and in the central opening of the canopy "FVI ELIZABETHA." At the top of the plate is "Vos autem sicut homines Psa. 82, 6, 7. O terq. quaterq. beati," and at the bottom "Hunc tantum nobis fata ostendere nec ultra esse sinunt."

4 in. × 2½ in.

Anonymous.

This is copied in one of the compartments of the title to Samuel Purchas's "Hakluytus Posthumus," 1625, fol., of which a facsimile was engraved by J. Swaine in 1846.

154. The Monument in Westminster Abbey. At the top of the plate is :—"TUMULUS ELISABETHE REGINÆ ANGLIÆ, ETC." and at the bottom :—

"Eliza that great Maiden Queene lies heere,
Who gouern'd England fourre and forty yeere,
Our Coynes refinde, wild Ireland tam'd, Belgia protected :
Freinded France, Foiled Spaine, and Pope rejected :
Princes found her powerfull, the world vertuoues,
Her Subiects wise and iust, and God religioues,
God hath her Soule, the world her admiration :
Subiects her good deedes, Princes her imitation."

"Are to be sould bi Roger Daniell at the angell in lumbard streete.
Gerrit Mountin sculpsit."

7½ in. × 4¾ in.

By G. Mountin.

Frontispiece to vol. 2 of Abraham Darcie's "Historie of the Life and Reigne of that famous Princesse Elizabeth," &c. 1629.

155. The Monument in Westminster Abbey. Above, on the right, are the arms of the Earl of Bridgewater, and on the left is a cartouche inscribed:—"Illustrissimo Domino Dn^e. JOHANNI Comiti de BRIDGEWATER Vicecomiti BRACKLEY et Baroni de ELLESMORE Serenissimoq. Regi CAROLO 2^{do}. in Comitatu Buckinghamia locum tenenti hanc Monumenti Elizabethæ Regina Figuram humili".
D D D F S."

11½ in. × 7½ in.

Etching by R. Gaywood.

Illustration to F. Sandford's "Genealogical History of the Kings of England," 1677, page 493.

156. The Monument in Westminster Abbey.

14¾ in. × 9 in.

By Claude Du Bosc.

Illustration to Rapin & Tindal's "History of England," 1732, fol.

157. The Monument in Westminster Abbey.

7 in. × 4½ in.

By J. Mynde.

Illustration to an Abridgement of Rapin & Tindal's History of England, 1747, 8vo., and used again for the unabridged edition of 1757-1763.

158. The Monument in Westminster Abbey.

13 in. × 7½ in.

By J. Cole.

Illustration to John Dart's "Westmonasterium, or the History and Antiquities of the Abbey Church of St. Peter's, Westminster," Vol. 1, p. 171.

159. The Monument in Westminster Abbey.

Aquatint by T. Sutherland, from a drawing by F. Mackenzie.

In Ackermann's "History of Westminster Abbey," 1812, Vol. 2, p. 159.

160. Said to be in the dress in which she went to St. Paul's to return thanks for the victory over the Spanish Armada.

Crowned. Whole length, standing, turned to the right, holding sceptre in right hand and mound in left; her dress, which is entirely covered with puffings and jewels, is cut square at the bosom and has a long stomacher and large farthingale. A lace-edged gauze veil which is attached to the shoulders, falls on the ground behind and has two large wired-out wings rising behind the head. The hair is studded with jewels, in the ears are large pearls, and round the neck is a double row of pearls with pendant; a rope of pearls descends to the end of the stomacher and is festooned on the bosom. Beside the Queen, on the right, is a table, supporting a cushion, on which rest a Bible and sword, the former inscribed "*Verbum Dei*," the latter "*Iustitia*"; and above



ENGRAVING BY FRANCIS DELARAM,
showing the circular ruff open in front.
(*Engravings*, No. 126).

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these are the royal arms and “*Nata Gronowicie anno Christi MDXXXIII. 6. Id. Sept.*”; near a curtain on the left is “*Mortua anno Misericordiae.*” No background. Above the Queen’s head is her motto:—“**Posvi Devm ADIVTOREM MEVM.**” Below:—**ELISABET D. G. ANGLIAE FRANCIAE, HIBERNIAE, ET VERGINIAE REGINA, FIDEI CHRISTIANAE PROPVGNATRIX ACERRIMA, NUNC DNO REQUIESCENS,**” and the following lines, in two columns:—

*Virginis os habitumque geris, diuina virago,
 Sed supra sexum dotes animumque virilem;
 Quod saepe altarum docuit rerum exitus ingens:
 Vnde tibi et Regni populi debere fatentur,
 Christiadumque cohors, odijs rampantur vt hostes,
 Quorum Diua tua rabies nil morte lucrata est.
 Vasta Semiramidem Babylon supra æthera tollat,
 Efferat et Didona suam Sidonia tellus,
 Gens Estren Iudea, Camillam Volsca propago,
 Aut Constantini matrem Byzantion ingens,
 Atque alias alie gentes: tete Anglia fortis
 Ut quondam fructa est, sic nunc clarescat alumna.*

“*Isaac Olivier effigiabat. Crispin van de Passe incidebat. procurante Joanne Waldnelio.*”

$13\frac{1}{4}$ in. \times 9 in.

By C. van de Passe, sen.

This famous engraving, now very scarce, has been the most popular of all representations of Elizabeth, and is the original of the great majority of the prints produced since its publication. The tradition that the magnificent dress in which she is here portrayed is that in which she went to St. Paul’s to return thanks for the defeat of the Spanish Armada is without any apparent foundation; there is no allusion to that event in either the emblems or the inscriptions, and the portrait was published at a later period. It more probably represents her as, according to Bohun’s account, she was usually arrayed at the opening of Parliament; “the first day of Parliament she would appear in a robe embroidered with pearls, the royal crown upon her head, the golden ball in her left hand and the sceptre in her right; and as she never failed then of the loud acclamations of her people, so she was ever pleased with it, and went to the House in a kind of triumph, with all the ensigns of majesty” (*Character of Queen Elizabeth*). The close resemblance of the figure, both in attitude and costume, to that in the following plate by Rogers, which is certainly an earlier work, produced in the Queen’s life-time, is striking, and perhaps both were derived from some common original, from which Olivier made the drawing, now at Windsor (see DRAWINGS, No. 2), for Passe to work from.

161. Crowned. Whole length, standing, turned to the left; the figure similar to the last, except that the crown is hollow, the ruff is decorated on each side with a large jewel, and the arrangement of the necklace is varied. The Queen stands in a room, which has a window on the left, and a throne with high canopy behind to the right. On the seat of the throne are two cushions, on which a small Bible lies open at the words "*Pleade thou my cause O Lorde,*" etc. Below, between the devices of a pelican and a phoenix, is a cartouche inscribed with six lines:—

"Th' admired Empresse through the worlde applauded
For supreme virtues rarest Imitation
Whose Scepters rule fames lowd-voyc'd trumpet lawdeth
Vnto the eares of every forraigne Nation
Cannopey'd vnder powerfull Angells wings
To her Immortall praise sweete Science singes."

"William Rogers sculp."

$15\frac{3}{8}$ in. $\times 10\frac{1}{4}$ in.

By W. Rogers.

The only impression known of the plate in this its complete state is in the British Museum. It was subsequently cut all round and reduced in dimensions to $15\frac{3}{8}$ $\times 10\frac{1}{4}$ inches, making the figure no longer a whole length. The same six lines were re-engraved in two columns on a plain marginal space, with the address "*Printed and are to be sold by P. Stent without Newgate,*" the engraver's name being omitted.

Copies from No. 160.

162. Crowned. Same size and in same direction. A background is introduced, with a window on the right, and the position of the sword is altered, so that the blade passes behind the Queen's figure. Below:—"Her Sacred Majesty Queen Elizabeth in the superb Dress in which she went to St. Paul's to return thanks for the Defeat of the Spanish Armada. Engraved by Charles Turner from the extremely rare Print by Crispin de Passe, after a Drawing by Isaac Oliver. London: Published by S. Woodburn 112 St. Martin's Lane."

$12\frac{1}{2}$ in. $\times 9$ in.

By C. Turner, mezzotint.

163. The figure of the Queen only, without any accessories, turned to the right. Below:—"Elizabeth, Queen of England, in the superb dress in which she went to St. Paul's. London Published 1820 by W. B. Tiffin, 79 St. Martin's Lane."

8 in. $\times 5\frac{1}{2}$ in.

By W. B. Tiffin.

164. To the waist only, to right, the hands not seen, but upper part of sceptre shown. Below:—"QUEEN ELIZABETH. In the dress in which she went to St. Paul's to return thanks for the defeat of the Spanish Armada. Engraved by Bond, from the extremely rare print by Crispin de Passe, after a drawing by Isaac Oliver. Published by Longman, Hurst, Rees, Orme & Brown, London, March 12th, 1818."

5 in. x 3 $\frac{3}{4}$ in.

By W. Bond, stipple.

Frontispiece to vol. 1 of Miss Aiken's "Memoirs of the Court of Queen Elizabeth," 1819, 8vo.

165. Seen nearly to the waist, to right, sceptre omitted, and hands not seen; in oval frame inscribed:—"ELISABET D. G. ANGLIÆ, FRANCIAE ET HIBERNIAE REGINA, FID. CHR. PROP." On a ledge within the frame is "Mortua Anno Misericordiae Æt. 70," and below:—"Elisabeth by der gratien Gods Coninginne van Engelant Vrancryck ende Irlant, Beschermeesse des Geloofs. Crispiaen vanden queborren Sculp. H. Jacobsen exc."

7 $\frac{1}{8}$ in. x 4 $\frac{7}{8}$ in.

By C. van Queboren.

Illustration to E. van Meteren's "Histoire des Pays-Bas," 1618, fol., p. 256, and used again for the Latin edition of the same work, 1635, fol., p. 245.

166. Similar to the last, but reversed; same size.

By C. van Queboren (?)

Illustration to the same work, The Hague, 1614, p. 245.

167. Similar to 165; in same direction, with same inscription on the ledge. In oval frame inscribed:—"ELIZABETH ROYNE D ANGLETERRE ET D IRLANDE"; the frame is enclosed in an ornamental cartouche. "C. David Ft."

8 in. x 5 $\frac{1}{4}$ in.

By C. David.

168. Similar to 165, in same direction, with same inscription on the ledge, and, on a tablet below:—"ELISABETH D. G. ANGLIÆ, FRANCIAE ET HIBERNIAE REGINA."

5 $\frac{3}{4}$ in. x 3 $\frac{3}{4}$ in.

Anonymous.

Frontispiece to W. Camden's "Annales," Amsterdam, 1677, 8vo.

169. Similar to the last, but without the oval frame. In plain margin below is:—"ELISABET D. G. ANGLIÆ FRANCIAE ET HIBERNIAE REGINA. Mortua Anno Misericordiae Æt. 70. Crisp. van queboren sculp. A. 1625."

6 $\frac{1}{2}$ in. x 4 in.

By C. van Queboren.

170. Similar to 165; to the waist, turned to the right. In plain oval with ornamental tablet below inscribed “*Elisabeta Regina ANGLIÆ. Jac. Loets ab Arches f. Joh. Alexand. Boner sc.*” In upper left corner is “*Pag. 192.*”

$4\frac{1}{8}$ in. \times $3\frac{1}{4}$ in.

By J. A. Boner.

171. Similar to 165, but turned to the left. Oval in an ornamental frame which rests on a pedestal inscribed:—“*ELISABETA D. G. ANGLIÆ, FRANCÆ ET HIBERNIÆ REGINA.*” No. 32 of a set.

$9\frac{5}{8}$ in. \times $6\frac{5}{8}$ in.

Anonymous.

172. To the waist, turned to right, holding mound in right hand and sceptre in left; in oval frame inscribed:—“*EFFIGIES ELIZABETHÆ REGINÆ ANGLIÆ, ETC.*” The oval rests on a plinth which bears the royal arms and is inscribed:—“*Nata Grenvici 1533 Sept. 7. Sorori Successit in Regno 1558 Nov. 17. Obiit 1603 March 24 Anno Ætatis 70.*”

$4\frac{5}{8}$ in. \times 3 in.

Anonymous.

Illustration to Gregorio Leti’s “*Historia o Vero Vita di Elisabetta Regina d’Inghilterra,*” Amsterdam, 1703, 12mo.

173. Bust, turned to the right; right hand seen, holding sceptre; part of the mound in left hand visible.

Oval medallion, with others of James I and Charles I, in the title to Capt. John Smith’s “*The Generall Historie of Virginia,*” etc. 1624.

(*Medallion*), $2\frac{1}{4}$ in. \times $1\frac{3}{4}$ in.

By Jan Barra.

174. Bust, turned to the left. Oval medallion, with motto “*Protexi Hostiliter,*” in the emblematical title to E. Grimestone’s “*A Generall Historie of the Netherlands*”; continued from the year 1608 till the yeare of our Lord, 1627, by William Crosse; London, 1627, fol.

(*Medallion*), 2 in. \times $1\frac{1}{2}$ in.

By T. Cecil.

175. Head only, turned to left. Oval medallion in the title to Sir J. Hayward’s “*Life and Raigne of K. Edward the Sixt; with the Beginning of the Raigne of Q. Elizabeth,*” 1636, 12mo.

$1\frac{1}{4}$ in. \times 1 in.

By W. Marshall.

176. Bust, turned to the right. Oval medallion in the title to William Martin’s “*Historie and Lives of the Kings of England,*” etc., London, 1638.

(*Medallion*), $1\frac{1}{2}$ in. \times 1 in.

By W. Marshall.

177. Bust, turned to the left. Oval medallion, with the motto “*Dilexi,*” in the title to “*The Great Happinesse of England and Scotland by Being re-united into one great Brittain,*” 8vo.

(*Medallion*), 1 in. \times $\frac{7}{8}$ in.

By W. Marshall, 1641.

178. Nearly to the waist, turned to the left; hands not seen. Oval.
 Below:—"Elizabetha D. G. Regina Ang. Fran. et Hib."
 $3\frac{1}{4}$ in. \times $2\frac{1}{4}$ in. *By W. Faithorne.*
 In Faithorne's set of the Kings of England.
 Afterwards used for Francis Osborne's "Historical Memoires on the Reigns of Queen Elizabeth and King James," 1658, 12mo.
179. Bust, turned to the left. Small oval, with another of her sister, in an ornamental headpiece in Sandford's "Genealogical History of the Kings of England," 1677, p. 473. *Anonymous.*
180. Bust, turned to the left; hands not seen. In an oval which rests on a tablet inscribed:—"ELISABETH by der gratien Gods Konin-ginne van Engeland Vrankryk en Irland Beschermerster des Geloofs, GESTORVEN IN DEN OUDERDOM VAN 70 JAREN, MDCIII." "*J. Punt fecit.*"
 $6\frac{1}{4}$ in. \times $4\frac{1}{8}$ in. *By J. Punt.*
181. Nearly to the waist, turned to the right; in plain oval, with two angels blowing trumpets in the spandrels above, and cartouche below inscribed "ELISABETA D. G. ANGLIÆ FRANCIAE & HIBERNIAE REGINA." *Anonymous.*
 Frontispiece to "The Secret History of the most renowned Q. Elizabeth and the E. of Essex," Cologne, 1680, 12mo.
182. Whole length, turned to the left, holding sceptre in left hand and mound in right; a lozenge, charged with the royal arms, rests against her farthingale.
 $5\frac{1}{2}$ in. \times $3\frac{1}{2}$ in. *Coarse woodcut.*
183. Bust, to left. Plain oval, with "Si Pas fe." on upper edge.
 Printed from a silver counter. (*See MEDALS, No. 29.*)
 $2\frac{3}{8}$ in. \times $1\frac{7}{8}$ in. *By Simon van de Passe.*
 Illustration to T. Hollis's "Memoirs," 1780, vol. 2.
184. Nearly to the waist, turned to the left; without the sceptre; no background. Over her head is "*Elizabeth Queene of England.*" In a sheet of 30 heads of kings and queens of England from William the Conqueror to William and Mary, engraved on one plate in squares. "*Printed and Sould by Robert Greene.*"
 $2\frac{1}{2}$ in. square. *Anonymous, c. 1690.*

185. To the waist, turned to right, the hands seen, holding sceptre in left and mound in right. Oval, surmounted by a crown, in ornamental rectangular frame.

On page 162 of J. Sturt's engraved Prayer Book, 1717.

$2\frac{1}{2}$ in. \times $1\frac{1}{8}$ in.

By J. Sturt.

186. Bust, to left; oval in ornamental frame, with another of her sister in a similar frame.

Anonymous.

Headpiece in Echard's "History of England," 1707, 4to, Book 3, chap. 2.

187. Bust to left; circle in oblong panel.

Anonymous.

Headpiece in Isaac Kimber's "History of England," 1755, 8vo.

188. To the waist, turned to the left; the right hand with sceptre is seen, but not the left. Above is the device of a phoenix with mottoes "*Semper Eadem*" and "*Affictorum Conservatrix*," and in front below a cushion, on which lie a Bible and sword, rests against a pedestal inscribed:—"Elisabetha D. G. Anglie Franciae et Hiberniae Regina e Collectione D^{nl}. D^{nl}. Richardi Meade, M.D." "*Drawn by Isaac Oliver Limner. Design'd and Engrav'd by G. Virtue.*"

$11\frac{1}{2}$ in. \times $7\frac{1}{8}$ in.

By G. Virtue.

Illustration to Rapin and Tindal's "History of England," 1732, fol.

189. Exact copy from the last, reversed; same size.

By J. Hulett.

190. Similar to 188; to waist, turned to right. In oval frame which rests on a pedestal sculptured with a bas-relief of the defeat of the Spanish Armada and inscribed "ELIZABETH," on either side of which stand figures apparently intended for Lord Howard of Effingham and Sir Francis Drake, designed by T. Stothard, R.A.

7 in. \times $4\frac{1}{2}$ in.

By J. Hall.

Illustration to Hume's "History of England," ed. 1787 and 1796, 8vo.

191. Same as the last, in same direction, with the figures of Lord Howard and Drake.

"Engraved by A. Smith. Published as the Act directs Dec. 1, 1793 by T. Cadell, Strand."

$4\frac{3}{8}$ in. \times $2\frac{3}{8}$ in.

By Anker Smith.

192. To the waist, turned to right, sceptre in right hand, left not seen ; oval within frame of masonry, with sword resting on a Bible in front below.

$7\frac{3}{8}$ in. $\times 4\frac{1}{2}$ in.

Anonymous

Engraved for the "Universal Magazine."

193. Bust, turned to the left ; vignette.

"Engraved by Woolnoth from an Original Drawing." Published Nov. 1, 1825 by Dean and Munday.

By T. Woolnoth, stipple.

194. Bust, turned to right ; the arms not seen ; in an octagon.

Below :—"ELISABETH. F. Fleischmann sc. Zwickau bei Geb. Schumann."

$3\frac{5}{8}$ in. $\times 2\frac{7}{8}$ in.

By F. Fleischmann.

195. Similar to the last, but in a square. Below :—"QUEEN ELISABETH. Drawn by I. Oliver. Engraved by R. Cooper. Published by Cha. Baldwyn, Newgate Street."

3 in. $\times 2\frac{1}{2}$ in.

By R. Cooper, stipple.

196. Similar to 194, but to the waist and turned to the left ; dress in outline ; no background. "Published May 26, 1798, by S. Harding, 127 Pall Mall," &c.

$4\frac{3}{8}$ in. $\times 3\frac{3}{4}$ in.

Anonymous, stipple.

197. To the waist, turned to the left, with sceptre ; plain square. Below :—"I. Oliver pinx. R. Graves sculp. QUEEN ELIZABETH."

$4\frac{1}{4}$ in. $\times 3\frac{3}{8}$ in.

By R. Graves.

198. Bust, turned to the left ; sceptre omitted ; oval in a square frame, with tablet below inscribed "ELISABETH REINE D'ANGLETERRE, Née le 7 Septembre 1533, Mort le 2 Avril 1603." "Ch. Mauduit Sc. 1824. à Paris chez Ménard & Desenne, Rue Git-le-Cœur No. 8."

$5\frac{1}{2}$ in. $\times 3\frac{3}{8}$ in.

By C. Mauduit.

199. To the waist, turned to the left ; hands not seen. In plain oval with cartouche below inscribed "ELISABETHA D. G. ANGLIAE FRANCIAE & HIBERNIAE REGINA." At top "Tom 2, Pag. 458."

$5\frac{1}{8}$ in. $\times 3$ in.

By AF.

200. Bust, turned to right ; oval ornamented with scroll-work, within square frame of masonry ; on plinth below "ELISABETA, D. G. ANGLIAE FRANCIAE & HIBERNIAE REGINA." $10\frac{1}{2}$ in. $\times 6\frac{1}{2}$ in. *Anonymous, Dutch.*
201. Same as the last, in same direction ; plain oval, with the same inscription on a cartouche below. 5 in. $\times 2\frac{3}{4}$ in. *Anonymous.*
202. To the waist, turned to right ; sceptre in right hand, which is not seen ; oval. $3\frac{1}{2}$ in. $\times 2\frac{3}{4}$ in. *By Roberts, stipple.*
Frontispiece to vol. 6 of Parsons's edition of Hume's "History of England," 1793.
203. Similar to the last, but turned to left ; oval. $3\frac{1}{2}$ in. $\times 2\frac{3}{4}$ in. *By D. Lizars, stipple.*
Frontispiece to vol. 5 of Hume's "History of England," Edinburgh, 1803.
204. To the waist, turned to the left, with sceptre ; plain oval, with below :—"Engraved by W. Ridley from a Drawing taken from a Picture in the Collection of the late Dr. Meade. ELIZABETH." $3\frac{1}{4}$ in. $\times 2\frac{5}{8}$ in. *By W. Ridley.*
205. Similar to the last ; in plain oval which is placed against a tall pillar of masonry ; on a sunk panel the word "ELIZABETH." "Mackenzie sc. Pub^t. by S. A. Oddy."
(Plate), 7 in. $\times 4\frac{3}{4}$ in.
Illustration to Hume's History of England, 1822.
206. To the waist, turned to left, the sceptre in left hand, the right not seen ; square. Below :—"Vertue del. Rogers sculp. ELIZABETH." 3 in. $\times 2\frac{1}{2}$ in. *By Rogers.*
207. To the waist, turned to the right, with sceptre ; hands not seen. $3\frac{1}{4}$ in. $\times 2\frac{5}{8}$ in. *By J. Romney.*
208. Bust, turned to the left ; sceptre omitted ; plain square. Below :—"Eng^d. by P. Audinet. QUEEN ELIZABETH. Published 31st July 1812 by T. Stockdale, Piccadilly." 4 in. $\times 3\frac{1}{2}$ in. *By P. Audinet.*

209. To the waist, turned to right, holding sceptre ; in ornamented rectangular frame. Below :—“ELIZABETH.”

$6\frac{1}{2}$ in. \times $5\frac{1}{2}$ in.

Anonymous, modern.

210. To waist, turned to left. Oval in ornamental frame, at bottom of which is a relief of Elizabeth reviewing her troops ; a globe and other emblems on the ground. “*T. Milton sculp. Published August 31st by James Wallis, 46 Paternoster Row.*”

$9\frac{1}{2}$ in. \times $5\frac{1}{2}$ in.

By T. Milton.

211. To waist, turned to left ; sceptre in left hand, right not seen ; oval. Below :—“*Heath sculp. ELIZABETH.*”

4 in. \times $3\frac{1}{4}$ in.

By James Heath, stipple.

Illustration to C. Coote’s “History of England,” 1791-98, 8vo.

212. Bust, turned to the right. Oval, with facsimile of her autograph. One of the plates to Thane’s “British Autography.”

213. To the waist, turned to the left ; sceptre omitted ; in a frame decorated at top with figures of Shakspeare, Tragedy and Comedy ; figures of Leicester and Raleigh at the sides ; vignette of escape of Mary from Loch Leven Castle below. “*ELIZABETH, From a Painting by Isaac Oliver.*”

11 in. \times 7 in.

Anonymous, modern.

Derived from No. 160.

214. Crowned. To the waist, turned to the left. The puffings on the dress and sleeves are replaced by stripes of braid, the ropes of pearls are omitted, a large jewel is placed in middle of the stomacher, and the hands are brought close together in front. In a plain oval inscribed :—“*ELIZABETHA D. G. ANGLIÆ, FRANCIAE ET HIBERNIAE REGINA. MORTUA 1602*” ; above are the royal arms and the Queen’s device, a Phoenix with the motto “Semper Eadem.” Below :—“The most Excellent Princes (of Famous Memorie) Elizabeth by the Grace of God Queene of England, France and Ireland, Defendor of the Faith, &c. This Maiden-Queene Elizabeth came into this world, the Eue of the Natiuitie of the blessed virgin Mary ; and died on the Eue of the Annunciation of the virgin Mary 1602.

Shee was, Shee is (what can there more be said ?)

In earth the first, in heauen the second Maide.”

“are to be sould by I. Sudbury & George Humble in Popes head
Alle at the whit horse. R. Elstrak sculpsit.”

$7\frac{1}{2}$ in. \times $4\frac{1}{2}$ in.

By R. Elstracke.

215. Copy from the last. Nearly to the waist, turned to the left ; the hands not seen. In a square frame which has heads of lions at the corners. Below :—“QUEEN ELIZABETH.” “Published Sep. 19, 1824 by George Smeeton, 3 Old Bailey.”

3 in. x 2½ in. *Anonymous, stipple.*
In Smeeton’s “The Unique.”

216. Crowned. To the knees, turned to the left ; holding in her left hand a truncheon, the end of which is supported by her farthingale, on which she also rests her right hand. Below is :—

“Q. ELIZABETH

The ages mirrour and all EVROPE's wonder,
Arm'd against y^e Bulls of ROME and SPAIN's lowd thunder,
The NETHERLANDERS sheld, greate FRANCES ayde,
O neuer shall thy fame dye, Princely Mayde.”

7¾ in. x 5 in. *Anonymous.*

This plate (without the verses) was used to illustrate T. Heywood’s “The Exemplary Lives and Memorable Acts of nine the most worthy Women of the World,” 1640, small 4to.

217. Copy from the last. To the knees, turned to the right ; in plain oval, outside the upper part of which is “QUEEN ELIZABETH LAST SPEECH TO HER PARLIAMENT.” Below is the date 1601 in large figures. Very roughly engraved.

6½ in. x 5½ in. *Anonymous.*

218. Crowned. Nearly to the knees, turned to the left, holding sceptre in right hand and mound in left. The long “rope” of pearls is omitted, and the puffings on the dress are replaced by cross stripes of braid. The background is a plain arched niche. Below :—“ELIZABETHA REGINA. *Diua potens velis, populoque potentior, aquat Ingenio Reges, et pietate Deos.*”

6½ in. x 4¾ in. *By C. van de Passe, sen.*
In Holland’s “Herwologia Anglica,” 1620.

219. Copy from the last ; in same direction. Below are the royal arms on a shield, and “Elisabetha D. G. Angliae Franciae & Hib. Regina &c. Coll: Jesu Oxon. Funda. Ao. Dni. 1572. J. Faber Fecit & Exudit.”

10½ in. x 8 in. *By J. Faber sen., mezzotint.*
One of the set of forty-five plates of Founders of Oxford and Cambridge Colleges.

Of this set there are four different editions, viz.:—I. Issued by the

engraver (as above). II. Issued by Taylor, with numbers attached. III. Issued by Bakewell, generally with engraved borders printed from separate plates. IV. Retouched, with the name of Parker substituted for that of Faber.

This plate, retouched, with the arms removed, the inscription re-engraved and the name of R. Houston substituted for that of Faber, was used to illustrate Rolt's "Lives of the Reformers," 1759; and the inscription runs:—"Elisabetha D. G. Angliae, Franciae, & Hiberniae Regina, etc. Printed for E. Bakewell & H. Parker, opposite Birch Lane in Cornhill. R. Houston fecit."

220. Copy from No. 218; same length and in same direction. No background, but the niche indicated in outline. Below:—"QUEEN ELIZABETH."

$5\frac{3}{8}$ in. $\times 4\frac{1}{4}$ in. *By R. Cooper, stipple.*

Frontispiece to J. Caulfield's "The Court of Queen Elizabeth: originally written by Sir Robert Naunton, under the title of 'Fragmenta Regalia,'" 1814, 4to.

221. Similar to 218; same length and in the same direction, but with curtain behind and crown on a table to the left. In plain oval frame which rests on a pedestal inscribed "ELISABETH. J. D. Schleuen sc. Berolini."

$8\frac{1}{8}$ in. $\times 6\frac{1}{8}$ in. *By J. D. Schleuen.*

222. Crowned. The figure only, without accessories. Whole-length, standing, turned to the left; there are no puffings on any part of the dress except the sleeves. A large lozenge, charged with the royal arms, is attached to the Queen's left wrist and rests on the ground.

$5\frac{1}{8}$ in. $\times 3\frac{3}{8}$ in. *Anonymous.*

Illustration to John Taylor's "A Briefe Remembrance of all the English Monarchs," etc. 1622.

223. Copy from the last, with the lozenge altered to an oval tablet on which is represented the Spanish Armada.

In one of the compartments of the title to C. Lever's "History of the Defenders of the Catholique Faith," 1627.

224. Copy from 222, in same direction. *Coarse woodcut.*

Illustration to "Works of John Taylor the Water Poet," 1630.

225. Crowned. Whole-length, face turned to the left, seated on a throne, under a canopy, sceptre in right hand and mound in left, her feet resting on a cushion. The dress is covered with puffings and edged with fur; on the arms of the throne are the letters E and R.

$4\frac{3}{8}$ in. $\times 2\frac{3}{4}$ in. *Woodcut.*

On the back of the title to vol. II of Abraham Darcie's "Historie of the Life and Reigne of that famous Princesse Elizabeth," etc. 1629.

226. Crowned. Seen to below the waist, turned to the left, holding sceptre in right hand and with both supporting the mound. In plain oval frame inscribed:—"IN MEMORIAM HONOREMQUE POTENTISSIMÆ AC PIENTISSIMÆ REGINÆ ELISABETHÆ, ETC." At the top of the plate are the words "PACATA HIBERNIA," and at the bottom six lines:—

Hir sceptre sweet, her sword was seldom sharp
 Yet rebel subiects, and invading foes,
 It quailed, repelling theis, reclayming those,
 Such cure did set in tune the Jarring Harp.
 To this last Act of their Exploits & glory,
 A Plaudite reviveth by this Story.

Below are thirty lines of verse in type, by G. W. *Printed for Robert Milbourne, 1633.*

$8\frac{3}{4}$ in. \times 6 in.

Anonymous.

Frontispiece to Thomas Stafford's "Pacata Hibernia. Ireland appeased and redvced; or, an Historie of the late Warres of Ireland, especially within the Province of Movnster, under the Government of George Carew, Knight, &c."; London, 1633, fol.

227. Facsimile of the last. "*Brocas sculpsit in the manner of the original.*" (*Plate*), 8 in. \times 4 $\frac{1}{2}$ in. *By Brocas.*

Frontispiece to the same work; new edition, Dublin, 1810.

228. Bust, turned to the right, wearing large crown, ermine mantle and hanging collar; sceptre in right hand, left not seen. Oval, with "ELIZABETH REGINA" round her head.

$3\frac{1}{8}$ in. \times $2\frac{1}{4}$ in.

Very coarse woodcut.

229. Similar to No. 160, but sceptre and mound and position of the hands taken from No. 214. To waist, turned to left; in plain oval frame, inscribed:—"EFFIGIES ELIZABETHÆ REGINÆ ANGLIE, ETC." The frame rests on a plinth on front of which are the royal arms, and "Nata Grenvici 1533, Sept. 7, Sorori successit in Regno 1558, Nov. 17, Obiit, 160 $\frac{1}{2}$, Mar. 24, Anno Ætatis 70." "R. White, sculp. Printed for Richard Chiswell at the Rose and Crowne in St. Paul's Churchyard." Above "Vol. 2d. Page 373."

$9\frac{5}{8}$ in. \times $6\frac{5}{8}$ in.

By R. White.

Illustration to Burnet's "History of the Reformation of the Church of England," 1681, fol.

230. Exact copy from the last, same size and in the same direction. "*P. S. Sculp.*" *By P. Simms.*

Illustration to Burnet's "History of the Reformation of the Church of England," 1731, vol. 2.

231. Copy from No. 229; turned to the right. The frame inscribed:—
 “BILDNIS DER KONIGIN ELIZABETHÆ IN ENGELLAND;” arms on
 the plinth, but no inscription.
5½ in. x 3 in. *Anonymous.*
232. Copy from No. 229, same size and in same direction; with same
 inscription. *By J. C. Böcklin.*
233. Copy from No. 229; turned to the right. The frame inscribed:—
 “EFFIGIES ELIZABETHÆ REGINÆ ANGLIÆ, ETC.;” arms on
 plinth, but no inscription. Above “*Part I, page 97.*”
4½ in. x 3½ in. *Anonymous.*
234. Copy from No. 229, turned to the left; all inscriptions similar.
 Above “*Part II, fol. 878.*”
4¾ in. x 3 in. *Anonymous.*
235. Copy from No. 229; turned to the right; with same inscription on
 frame and pedestal. Above “*Tweede Deel, fol. 605.*”
6¾ in. x 5 in. *Anonymous.*
236. Crowned; to the waist, turned to the left, without puffings on the
 dress, which is plain. In plain oval frame. In margin below
 is:—“ELIZABETHA DEI GRATIA ANGLIÆ FRANCIÆ ET HIBERNIÆ
 REGINA.”
12½ in. x 7½ in. *Anonymous.*
237. Copy from the last. Bust, turned to left, in oval spandrel frame.
 Below:—“ELIZABETHA D. G. *Angliae Franciae et Hiberniae
 Regina.*”
4½ in. x 2½ in. *Anonymous.*
 Illustration to F. Strada’s “*De Bello Belgico,*” Rome, 1648, 12mo,
 p. 397.
238. Copy from No. 236. Same length, in same direction; in plain oval,
 with cartouche below inscribed:—“ELIZABETHA D. G. ANGLIÆ
 FRANCIÆ ET HIBERNIÆ REGINA.”
5½ in. x 3 in. *Anonymous.*
239. Copy from No. 236. Same size as the last, same length, and in
 same direction; in ornamental oval, with cartouche below,
 inscribed:—“ELIZABETH KONINGINNE VAN ENGELAND.”
Anonymous.
240. Copy from No. 236. Bust, to left, in oval spandrel frame. Below:—
 “ELISABETHA D. G. ANGLIÆ, FRANCIÆ ET HIBERNIÆ REGINA.”
4¾ in. x 2½ in. *Anonymous.*

241. Copy from No. 236. To waist; turned to right; in oval frame which is decorated with fruit and figures of boys; cartouche below inscribed "ELISABETHA D. G. ANGLIÆ, FRANCIAE ET HIBERNIAE REGINA." In upper right hand corner is "fol. 510."

5½ in. x 3½ in.

Anonymous.

242. Crowned. To the waist, turned to left, hands not seen. No. 43 of a set of forty-eight heads in ovals on one plate, entitled:—"The Monarchs of England, from the Heptarchy to their present Ma^{ties}. King William and Queen Mary, Taken from Medals & Original Paintings, with a Compendious History of their several Reigns. Humbly dedicated to the Right Hon^{ble}. Charles Earl of Macclesfield, Lord President of Wales and One of their Ma^{ties}. most Hon^{ble}. Privy Council, By Guy Meige." *By W. Elder.*

243. Crowned. Whole-length, seated on throne, turned to the left; wearing ermine mantle, sceptre in right hand and mound in left; body and sleeves of dress decorated with puffings, the skirt patterned with roses; feet resting on a large cushion. A bishop and a Lord Keeper stand behind the Queen, the latter holding the purse. On tablet below:—"ELIZABETH REVNE D'ANGLETERRE. TOME PREMIER."

5½ in. x 3½ in.

Anonymous.

Frontispiece to Gregorio Leti's "Historia o vera Vita di Elisabetta Regina d'Inghilterra," 1693.

244. Crowned. To the waist, turned to the left; puffings on the stomacher only, the sleeves quite plain; hands not seen. Below is:—"QUEEN ELIZABETH. Bocquet sc. Pub^t. Feb^r. 1, 1806 by J. Scott No. 442 Strand."

4¾ in. x 3¾ in.

By E. Bocquet.

Illustration to T. Park's edition of Walpole's "Catalogue of Royal and Noble Authors," 1806, vol. I, p. 81.

245. Crowned. Bust, turned to the left, with below "ELIZABETH, Queen of ENGLAND. Born Sep. 7. 2 H. 26 in. P.M. 1533"; within a horoscope.

(Oval), 3½ in. x 3 in.

Anonymous, 18th century.

246. To the waist, turned to left, the hands not seen; stripes of braid substituted for the puffings on the dress. In oval frame resting on an altar, before which sit two children, one holding an olive

branch, the other a rudder. Below are four lines :—

“ D'un Pere furieux, d'une cruelle Soeur
 Je n'eus point l'humeur sanguinaire
 Et mon empire heureux s'acquit par sa douceur
 Un amour qu'on refuse au pouvoir arbitraire.”

“ *Adr. vander Werff pinx. Vermeulen sculpit.*”

$12\frac{1}{2}$ in. \times $7\frac{1}{2}$ in. *By C. Vermeulen.*

Illustration to Larrey's “ Histoire d'Angleterre,” 1697-1723, fol.

[The plates in this work were all made up by Adrian vander Werff, the well-known Dutch painter, from such materials as he could obtain, and they have no value as likenesses.]

247. Copy from the last ; bust, turned to the right ; oval in rectangular frame, with tablet at bottom inscribed :—“ ELIZABET REINE D'ANGLETERRE.” “ P*** sculp.”

$5\frac{1}{2}$ in. \times $3\frac{1}{2}$ in. *By P***.*

248. Copy from 246 ; to the waist, turned to the right ; no background ; in plain outline rectangular frame.

4 in. \times $2\frac{1}{2}$ in. *By Perdoux.*

249. Copy from 246 ; to the waist, turned to the right ; plain oval, with tablet below inscribed :—“ ELISABETH Reine d'Angleterre.” “ Adr^a. Vander Werff pinx. N. Thomas sculp. 1786.”

5 in. \times 3 in. *By N. Thomas.*

250. Copy from 246 ; bust, turned to the right ; oval, with below :—“ ELISABETH Reine d'Angleterre.”

$4\frac{1}{2}$ in. \times $3\frac{1}{2}$ in. *Lithograph by Rullmann.*

251. Similar to the last ; oval, with below :—“ ELISABETH. Vigneron del. Litho. de C. Moitte.”

Same dimensions. *Lithograph by C. Moitte.*

252. Copy from 246 ; to the waist, turned to the left ; oval, with tablet below inscribed :—“ ELIZABETH KONINGIN VAN ENGELAND.” “ T. Bouys delin. R. Vinkeles sculp. 1785.”

$5\frac{1}{2}$ in. \times $3\frac{1}{2}$ in. *By R. Vinkeles.*

253. Copy from 246 ; bust, turned to the left ; oval, in rectangular frame, with “ ELISABETH ” in lower part. On the back is printed :—“ ELISABETH REINE D'ANGLETERRE. D'apres le Tableau peint par A. van der Werff.”

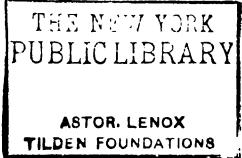
$5\frac{1}{2}$ in. \times $3\frac{1}{2}$ in. *Anonymous.*

254. Copy from 246 ; nearly to the waist, turned to the left; below :—
 “ELISABETH. Vanderwerf p. H. Berthoud sc.”
 $5\frac{1}{8}$ in. $\times 4\frac{1}{8}$ in. *By H. Berthoud.*
255. Copy from 246 ; bust, turned to the left ; vignette. Below :—
 “Elisabeth Reine d'Angleterre d'après Vanderwerf.”
Lithograph by Champion.
256. Similar to 246 ; same length and in same direction. Oval within rectangular frame, which has a curtain hanging over it and the crown, sceptre and mound lying on a cushion in front. “Elisabeth Königin von Engellandt.”
 $12\frac{1}{2}$ in. $\times 8$ in. *Anonymous.*
257. Similar to 246, but turned to the right. In oval frame which rests on a pedestal inscribed :—“ELIZABETH Reyne d'Angleterre. Née le 8 7^{me}. 1533, morte le 5 avril 1603.” “Æ Pinx. Aubert Sculp. A Paris chez Odievure.”
By M. Aubert.
258. Copy from 246 ; turned to the right, in plain oval. Below :—
 “Elisabeth Königin von Engelland.”
 $3\frac{1}{4}$ in. $\times 2\frac{1}{2}$ in. *“Clar sc.,” stipple.*
259. Copy from 246 ; to the left. In plain rectangular border, with
 “ELISABETH” below. Above is “Hist. d'Angleterre.” “Vander Werff pinxt. Landon direxit.” In outline.
 $3\frac{5}{8}$ in. $\times 2\frac{1}{4}$ in. *By C. P. Landon.*
260. Copy from 246 ; turned to the right. Vignette. “ELISABETH Reine d'Angleterre. Née en 1533. Morte en 1603.”
Lithograph by L. de Marais.
 In the “Galerie Universelle, Publiée par Blaisot.”
261. Copy from 246 ; bust to right. Vignette. “ELISABETH,” below.
Lithograph by Mauraisse.
262. Similar to 246, but with broad bands of ermine on front of dress ; turned to the right ; plain oval, with oblong vignette below of two figures seated by a picture of the destruction of the Armada. Below :—“J. Chapman sc. QUEEN ELIZABETH. Published as the Act directs Feb. 19, 1803.”
 (Plate), $6\frac{1}{2}$ in. $\times 4\frac{1}{2}$ in. *By J. Chapman, stipple.*
263. Similar to 246. In oval frame, which is entwined with wreaths. Below :—“ELISABETHA D. G. ANGLIE, FRANCIE ET HIBERNIE REGINA.” “Phil. A. Gunst Sculp. M. Marrebeck excudit.”
 $14\frac{1}{4}$ in. $\times 10\frac{5}{8}$ in. *By P. à Gunst.*

6.



THE "RAINBOW" PICTURE AT HATFIELD HOUSE,
showing the high ruff open in front and the veil with wired gauze wings.
(*Pictures*, No. 61).



264. Same as the last, but to the waist, turned to left ; in octagonal frame, with a tablet above inscribed "RAPIN'S HISTORY OF ENGLAND," and another below inscribed "QUEEN ELIZABETH. Born 1533. Died 1603." Published by J. Robins & Co., Albion Press, London, 1815.

(Plate) 12½ in. x 9 in.

Anonymous, stipple.

265. Copy from 246 ; nearly to the waist, turned to left ; oval resting on a plinth, which bears a tablet inscribed "ELIZABETH Queen of England," &c. "M. V^{er} Gucht scul."

6½ in. x 4 in.

By M. vr. Gucht.

266. Copy from 246. To the waist, turned to left. In plain oval frame, with tablet below inscribed :—"ELIZABETH QUEEN OF ENGLAND, &c." "Ant. More pinx. M. V^{er}. Gucht scul."

By M. vr. Gucht.

Engraved for Edward Ward's "History of the Grand Rebellion," 1713, and afterwards used for "Lord Clarendon's History of the Grand Rebellion Compleated," 1715, 8vo.

267. Nearly to the waist, turned to right, hands not seen ; wearing black jewelled head-dress ; sleeves puffed but not jewelled, no puffings on the stomacher. In plain square frame. Below :—"ELIZABETH Queen of England. She dyed at Richmond the 24th of March 1602 in the 44th yeare of Her Raign and 70th of Her Life."

5½ in. x 4¾ in.

By W. Marshall.

Illustration to Fuller's "Holy and Profane State," 1648, fol.

268. Copy from the last ; quite to the waist. In plain oval spandrel frame. Below :—"Elizabeth Queene of England France & Ireland."

6 in. x 4¾ in.

Anonymous.

Illustration to "The Compleat History of the Warrs of Flanders ; Written in Italian by the Learned & Famous Cardinal Bentivoglio. Englished by the Right Hon. Henry Earl of Monmouth," London, 1654, fol., p. 6.

269. Copy from 267 ; to the waist, turned to the left. On each side is a panel of arabesque ornament and below :—"Elisabeth D. G. Angliae, Franciae et Hiberniae Regina etc. : regna 45 ans 4 moies et 7 jours A. 1602."

5½ in. x 6½ in.

Anonymous.

Illustration to a Dutch edition of Sir Richard Baker's "Chronicles of England," 1649.

270. Seen to below the waist, turned to right, holding sceptre in left hand and supporting the mound with both hands at her right side ; she wears a jewelled head-dress, with a pearl on the forehead, puffed dress with jewelled stomacher, two necklaces and a long "rope" of pearls. In plain oval frame, inscribed "UERA EFFIGIES PRUDENTISSIMÆ PRINCIPIS ELIZABETHÆ ANGLIÆ FRANCÆ ET HIBÆ : REGINA, ETC." at the angles, outside the oval, are the royal arms and supporters, and the Queen's device, a Phoenix with the motto *Semper Eadem*. Below is :—*"Hauinge reformed Religion, established Peace, reduced Coyne to y^e iuste value, Deliuered Scotland from y^e Frenche, Revenged domesticall Rebellion, sauued Fraunce from headlonge ruyne by ciuell Warr, supported Bellgia, ouerthrowe y^e Spanishe inuicible Nauie, expelled y^e Spaniard out of Ireland, and receaued the Irishe into mercie, enriched England by her most prudent Gouernement Fortie fwe Yeares = Elizabeth a Victorious and Triumphant Queene, in the 70 Yeare of her age, in most happie and Peaceable manner Departed this life —leauing heare her Mortall parts, vntill by the last Trumpe shée arise Immortall."* "Francis Delaram sculp. Are to be sould by Jo. Sudbury & Ge: Humble."

7 in. x 4 $\frac{3}{4}$ in.

By F. Delaram.

In Holland's "Baziliologia," 1618, fol.

271. Copy from the last ; nearly to the waist, turned to the left ; hands not seen ; in oval frame of laurel with banderole above inscribed :—"QVEENE ELIZABETH."

2 in. x 1 $\frac{7}{8}$ in.

272. Copy from 270, reversed ; in oval similarly inscribed. Below are four lines :—

*"Lo heare her Type who was of Late,
Spaine's foile, faiths shield & queene of state
In breife of women neere was seene,
So great a Prince so good a queene."*

J. Payne, sculp.

This is enclosed in a border, engraved on a separate plate, which has at the side two male figures holding banners inscribed "*Fata viam invenient*," and "*In via Virtuti nolla Est via*," and above and below soldiers exercising with lances and guns. "*Are to be sould bi Roger Daniell at the angell in lumbard street.*"

(Inner plate), 3 $\frac{3}{4}$ in. x 2 $\frac{1}{2}$ in.

By J. Payne.

(Border), 8 in. x 5 in.

+ KZ. 9921
x
+ copy?

273. Copy from 270, in same direction. Bust, in oval frame, which is supported by four winged boys, carrying a garland of fruit; on a small banderole above the frame is "ELIZAB. REGINA."
 Headpiece to the account of Jesus College in Anthony à Wood's "*Historia et Antiquitates Universitatis Oxoniensis*," 1674, fol.
 p. 315.
 $1\frac{1}{8}$ in. $\times 1\frac{1}{2}$ in. *Anonymous.*
274. The picture at St. James's Palace (see PICTURES No. 60). To the waist only, turned to the left.
 5 in. $\times 4\frac{1}{4}$ in. *By W. Holl, stipple.*
 In Charles Knight's "*Gallery of Portraits*," 1833-37, vol. 6.
275. The "rainbow" picture at Hatfield (see PICTURES No. 61). "QUEEN ELIZABETH. *From the original of Zuccherino in the Collection of the Most Noble The Marquis of Salisbury. Drawn by W^m. Derby, and Engraved (with Permission) by T. A. Dean. Published June 1st, 1825, by Harding, Triphook & Lepard, Finsbury Square, London.*"
 $7\frac{3}{8}$ in. $\times 5\frac{7}{8}$ in. *By T. A. Dean, stipple.*
 In the folio edition of Lodge's "*Portraits of Illustrious Personages of Great Britain*," 1821-34, vol. 5.
276. The same picture. "QUEEN ELIZABETH. OB. 1603. *From the Original of Zuccherino in the Collection of the Most Noble the Marquis of Salisbury. Engraved by W. T. Fry. London, Pub. May 1, 1829, by Harding & Lepard, Pall Mall East.*"
 5 in. $\times 4$ in. *By W. T. Fry, stipple.*
 In the octavo edition of Lodge's Portraits, 1835, vol. 4. Afterwards used as frontispiece to vol. 1 of R. Montgomery Martin's "*The British Colonies*," published by Tallis.
277. The same picture. *Engraved in aquatint and highly finished in colours.*
 $9\frac{1}{4}$ in. $\times 7\frac{1}{4}$ in. *By Henry Shaw.*
278. The Versailles copy from the "rainbow" picture (see PICTURES, No. 63); seen to below the waist; oval. Below:—"ELISABETH D'ANGLETERRE. *Tiré du Musée de Versailles. Baudran sc.*"
 $4\frac{1}{2}$ in. $\times 3\frac{1}{2}$ in. *By Baudran.*
 Frontispiece to M. Capefigue's "*La Reine Vierge Elisabeth d'Angleterre*," 1863.
279. Same as the last; bust, turned to the left; vignette. Below:—"ELISABETH." "*Publié par Furne, Paris.*"
Anonymous, stipple.

280. The picture at Burghley House (*see PICTURES, No. 70*). Bust, turned to the left. "QUEEN ELIZABETH, Drawn & Engraved by Henry Meyer from an original Painting in the Collection of the most Noble The Marquis of Exeter." "London Published by H. Colburn & R. Bentley 1831."

$5\frac{1}{2}$ in. $\times 4\frac{1}{4}$ in.

By H. Meyer, stipple.

Frontispiece to vol. III of E. Nares's "Memoirs of William Cecil, Lord Burghley," 1831, 4to. Afterwards used as a frontispiece to Thomas Wright's "Queen Elizabeth and her Times," 1838, 8vo.

281. The picture of the Queen's Visit to Blackfriars to attend the wedding of Anne Russell and Lord Herbert (*see PICTURES, No. 65*). Below is a long inscription, in which the subject represented is erroneously identified as "The Royal Procession of Queen Elizabeth to visit the Right Hon. Henry Carey, Lord Hunsdon," and the principal personages are incorrectly named.

18 in. $\times 22\frac{1}{4}$ in.

By G. Vertue.

In the engraving Vertue has altered the position of the Queen's right arm, bringing it in front of her body, with the hand holding a jewel suspended from her neck.

One of the set of Tudor prints engraved for the Society of Antiquaries.

282. Copy from the last. An upright plate with the upper part of the building in the background added. Below is the same inscription (without the Latin title) in three columns.

8 in. $\times 4\frac{3}{4}$ in.

Anonymous.

Illustration to John Nichols's "Progresses of Queen Elizabeth," first edition, 1788, 4to.

283. Copy from 281. Below:—"ROYAL PROCESSION OF QUEEN ELIZABETH TO VISIT LORD HUNSDON. From an Original Painting supposed to be the work of Marc Garrards, in the Possession of Earl Digby." Copied after Vertue, by J. Bouvier.

$7\frac{1}{2}$ in. $\times 10$ in.

Lithograph by J. Bouvier.

Illustration to J. Nichols's "Progresses of Queen Elizabeth," second edition, 1823, 4to.

284. Bust, face turned to the right; without head-dress, but with row of jewels on the hair and pearl on the forehead; wearing ermine tippet and low dress, pearl necklaces on the bare neck, and hanging jewelled collar. In circular decorated frame, which has on lower part a scroll inscribed "ELIZABETH"; about to the right is the number XXIII. In a sheet of medallion heads of English sovereigns.

$2\frac{5}{8}$ in. diameter.

Anonymous, 17th century.

285. Bust, turned to the right, without headdress ; low dress with striped sleeves ; a pearl pendent from the hair on either side, a pearl in each ear, and pearl necklace ; oval, with "ELISABETH Königin von England" below.

$2\frac{3}{8}$ in. \times 2 in.

By R. 1823.

Class G.

WITHOUT RUFF.

286. To the waist, turned to left, wearing jewelled head-dress, from which a veil falls behind, and low-necked dress, which is covered with an ornamental network ; the neck and shoulders are partly covered by a lace partlet, which is carried up in the form of a stiff standing collar, edged with a frill, behind the neck; short double necklace with pendent pearl, and long one of pearls looped up on the bosom on either side of a large jewelled ornament. In plain oval frame inscribed "ELISABETH DEI GRATIA, ANGLIE FRANCIE ET HIBERNIAE REGINA." "Re: Hogenbergen fe."

$3\frac{1}{2}$ in. \times $2\frac{7}{8}$ in.

By Remigius Hogenberg.

287. On horseback, riding to the left, trampling on a dragon, Truth presenting her with a lance ; she wears a helmet, which is surmounted by roses, and a cuirass ; sword in right hand, shield on left arm ; view of Tilbury and the Armada in left background. Above to the left is "ELIZABETHA ANGLIE ET HIBERNIAE REGINA, etc." "T. Cecill sculp. Sould by Peter Stent."

$10\frac{3}{4}$ in. \times $11\frac{1}{4}$ in.

By T. Cecill.

288. The Duke of Buccleuch's miniature (*see MINIATURES, No. 31.*)
To the left, in plain oval.

$2\frac{5}{8}$ in. \times $2\frac{1}{8}$ in.

By C. H. Jeens.

Frontispiece to vol. VII of Froude's "History of England," 1863.

289. The Mead miniature at Windsor, (*see MINIATURES, No. 33.*)
Turned to the left; in plain oval frame of masonry, which rests on a pedestal ; the framed inscribed "SERUO PER REGNARE,"

the pedestal "ELIZABETHA REGINA." Below : "I. Oliver
pinxit. G. Vertue sculp."

6 $\frac{1}{2}$ in. x 4 $\frac{1}{2}$ in. *By G. Vertue.*

Illustration to T. Hearne's edition of Camden's "Annals," 1717, 8vo.

The plate was afterwards used to illustrate a broadside entitled "The Golden Speech of Queen Elizabeth to her last Parliament November the 30th Anno Domini 1601"; sold by John Bowles.

290. Copy from the last, in same direction. In plain oval frame inscribed "QUEEN ELIZABETH. When Fifty Years of Age. Discite Regnare"; the frame is supported on each side by a cornucopia, on the left is a royal crown over an inverted papal tiara, and on the right a trumpet with banner inscribed E. R.

6 $\frac{1}{2}$ in. x 3 $\frac{1}{2}$ in. *By H. Fletcher.*
A headpiece.

291. Derived from 289. A sculptured bust in a niche, turned to the right; below :—"QUEEN ELIZABETH. Began to Reign 17 Nov. 1558. Lived 70 Years. Reign'd 44 y^r 4^m. Died 24 Mar. 1603." On the same plate with heads, in similar niches, of Edward VI, Lady Jane Grey, and Queen Mary.

By J. Faber, jun., mezzotint.
In Faber's set of 10 plates of the Kings of England.

292. The picture of "the Perfect Wife" (see PICTURES, No. 74). At the bottom is a scroll bearing the false inscription :—*The most Illustrious Princess ELIZABETH Crown'd Queen of England Anno 1558. H. Holbein pinxit. 1551. I. Faber fecit 1742. Publish'd by I. Gattilffe according to Act of Parliament April 1742.*

19 $\frac{1}{2}$ in. x 13 $\frac{3}{4}$ in. *By J. Faber, jun., mezzotint.*

293. Copy from the last; whole-length, in ornamental frame. "Engraved for Seymour's History of England." *By J. Lodge.*

294. Copy from No. 292; whole-length.

Woodcut in A. H. MacCalman's "History of England," New York, 1883, p. 300. *Anonymous.*

295. Copy from No. 292; bust only, turned to left; in plain circle.
3 in. diameter. *By S. F. Ravenet.*

Illustration to Smollett's "History of England," 1758.

296. Exact copy from the last, turned to the right; same size.

Anonymous.

297. Elizabeth sitting in judgment on the Pope. A satirical print, altered from an engraving of Diana discovering the misconduct of Calisto. *By P. Miricens.*



MEDALS.

(Arranged chronologically and in accordance with "Medallic Illustrations of the History of Great Britain and Ireland," by the late E. Hawkins, F.R.S.; edited by A. W. Franks, F.R.S. and H. A. Grueber; issued by the Trustees of the British Museum, 1885.)

1. ACCESSION, 1558.

Bust, slightly to the left, crowned; with small unbroken chin-ruff, pearl on forehead and pearl necklace. Legend:—"ET ANGLIÆ GLORIA."

Figured in J. Pinkerton's "Medallic History," 1790, VII, 1, and F. Perry's Series of English Medals, 1762, IV, 3.

("Medallic Illustrations," 1.)

2. ACCESSION, 1558.

Similar to the last, but with richer drapery; same legend.

("Medallic Illustrations," 2.)

3. ACCESSION, 1558.

Similar to the two last, but with larger ruff; same legend.

("Medallic Illustrations," 3.)

4. REFORM OF THE COINAGE, 1560.

Bust, turned to left, crowned, with small unbroken chin-ruff, and pearl on the forehead. Legend:—"ET ANGLIÆ GLORIA."

Figured in Pinkerton's "Medallic History," VII. 3, and in Perry's Series, VI, 1.

("Medallic Illustrations," 22.)

5. REFORM OF THE COINAGE, 1560.

Similar to the last, but with floral wreath instead of the legend.

Figured in Pinkerton's "Medallic History," VII, 2, and in Perry's Series, VI, 2.

("Medallic Illustrations," 23.)

6. REFORM OF THE COINAGE, 1560.

Similar to No. 4 ; with legend " GOD SAVE THE QVNE." (" Medallie Illustrations," 24.)

7. ST. SAVIOUR'S SCHOOL, SOUTHWARK ; FOUNDED 1562.

To the waist, left profile, wearing low head-dress and large unbroken chin-ruff ; pearls in the hair and pearl necklaces. Legend :—" ELIZABETHA. REGNANTE. CONDITA. FUIT. A. D. MDLXII." *Kirk fecit.* A prize medal.

(" Medallie Illustrations," 37.)

8. PENRITH FREE GRAMMAR SCHOOL ; FOUNDED 1564.

Bust, turned to left ; derived from the print by C. Vermeulen (*see Engravings, No. 246*). Legend :—" REGINA ELIZABETHA SCHOLÆ. REGIÆ DE PENRITH. FUNDATRIX." A prize medal.

(" Medallie Illustrations," 39.)

9. MEDALET, 1572.

Nearly to the waist, to left, crowned ; sceptre in right hand ; without ruff.

The only known example is in the Hunter collection, Glasgow.

(" Medallie Illustrations," 55.)

10. THE QUEEN'S RECOVERY FROM THE SMALL-POX, 1572.

Bust, in profile to left, crowned, with dishevelled hair ; small frill at the neck. She is represented as an elderly woman with Jewish profile. Legend :—" POSVI DEVVM ADIVTORIVM MEVM 1572."

The only known example is in the British Museum.

Figured in Pinkerton's " Medallie History," VII, 6.

(" Medallie Illustrations," 48.)

11. THE QUEEN'S RECOVERY FROM THE SMALL-POX, 1572.

Bust, turned to the left, the face in profile ; without crown, but with jewelled head-dress and caul ; richly jewelled dress, with wide-open lace collar exposing the neck and bosom. Legend :—" ELISAB REGI ANGLI FRAN IBER. PRIMAVE." Executed by Jacopo Primavera.

Figured in J. D. Köhler's " Historische Münz-Belustigung," 1729-1750, vol. XXI (front.) and in Heræus's " Bildnisse der Regierenden Fürsten," 1828, pl. 22, fig. IV.

[The fact that this medal was struck abroad may account for the character of the dress, which is unlike any worn by Elizabeth, and was not introduced into England until the reign of James I.]

(" Medallie Illustrations," 49.)

12. DEFENCE OF THE KINGDOM, 1572.

Bust, left profile, crowned, with dishevelled hair and small ruff fitting close to the cheek. Legend :—“ QVID. NOS. SINE. TE.”

Figured in Pinkerton's “Medallic History,” VIII, 3; and in Perry's Series, VI, 4.

(“Medallic History,” 57.)

13. PHÆNIX BADGE, 1574.

Bust, face in profile to the left, not crowned; with small ruff fitting close to the cheek; hair plaited at back of the head and jewelled. Legend :—“ ELIZABETHA. D. G. ANG. FR. ET. HIB. REGINA,” and around “ HEI MIHI QVOD TANTO VIRTVS PERFVSA DECORE. NON HABET ETERNOS INVOLATAS DIES.”

Figured in Pinkerton's “Medallic History,” VII, 4 and 8; “Vetusta Monumenta,” vol. I, pl. 20; Perry's Series, V, 3; J. Evelyn's “Discourse of Medals, 1690,” p. 93; Köhler's “Münz-Belustigung,” XXI, 225; Van Loon's “Histoire Métallique,” I, 558; and J. J. Luckius's “Sylloge Numismatum Elegantiorum,” &c., 255.

(“Medallic Illustrations,” 70.)

14. PERSONAL BADGE, 1582.

Bust, face in profile to the left, without crown; curved unbroken ruff; wired-out gauze wings rising behind the head. Within a garter inscribed “ HONI SOIT QUI MAL Y PENSE.”

Figured in Pinkerton's “Medallic History,” VII, 10, and Perry's Series, V, 4.

(“Medallic Illustrations,” 85.)

15. ASSISTANCE TO THE UNITED PROVINCES, 1585.

The Queen, whole-length, crowned and wearing unbroken ruff, seated in a chair in profile to the right, is presenting roses to two deputies from the United Provinces. Legend :—“ MACTE. ANIMI. ROSA. NECTARE. IMBVTA.” A counter struck in Holland.

Figured in Pinkerton's “Medallic History,” VIII, 4, and G. van Loon's “Histoire Métallique,” I, 355. 2.

(“Medallic Illustrations,” 86.)

16. ASSISTANCE TO THE UNITED PROVINCES, 1586.

The Queen, whole-length, full face, seated on a throne, in full robes, without any ruff, presents a sword to two kneeling deputies from the United Provinces, in the presence of the Earl of Leicester. Legend :—“ E. R. EST. ALTRIX. ESVRIENTIV M. EVM.” A counter struck in Holland.

Figured in Pinkerton's “Medallic History,” VIII, 5, and Van Loon's “Histoire Métallique,” &c., I, 359.

(Medallic Illustrations, 87.).

17. ASSISTANCE TO THE UNITED PROVINCES, 1587.

The Queen, whole-length, full face, is seated on a throne, crowned and holding a sceptre and mound, and trampling on the hydra of Popery ; the Earl of Leicester stands before her and five naked genii present the arms of the United Provinces. Legend :—*DEO. OPT. MAX. LAVS. ET. HONOR. IN. CE. AEVVM. QVOD.* Struck in Holland.

Figured in Pinkerton's "Medallic History," VIII, 8 ; Van Loon's "Histoire Métallique," I, 369 ; and P. Bizot's "Histoire Métallique de la République de Hollande," p. 57.

("Medallic Illustrations," 99.)

18. NAVAL REWARD, 1588.

Nearly to the waist, face turned in profile to the left ; without crown ; pearls in the hair and pearl earring ; broad unbroken chin-ruff, neck-laces hanging on the breast, sleeves of the dress puffed and jewelled. Legend :—*ELIZABETH. D. G. ANGLIE. F. ET. HI. REG.*

Figured in Pinkerton's "Medallic History," VII, 5, and in Perry's Series, V, 1.

("Medallic Illustrations," 119.)

19. NAVAL REWARD, 1588.

Bust, full face, crowned and holding sceptre and mound ; high ruff open in front, dress puffed and jewelled. Legend :—*DITIOR. IN. TOTO. NON. ALTER. CIRCVLVS. ORBE.*

A medallion of fine workmanship, probably executed in the last century.

("Medallic Illustrations," 121.)

20. DEFEAT OF THE SPANISH ARMADA, 1589.

Elizabeth, seated in a car, holds a palm branch and a prayer-book inscribed with the commencement of the Lord's Prayer in Dutch. Legend :—*TANDEM. BONA. CAUSA. TRIVMPHAT.* Struck in Holland.

Figured in Van Loon's "Histoire Métallique," I, 388.

("Medallic Illustrations," 128.)

21. DEFEAT OF THE SPANISH ARMADA, 1589.

To waist, nearly full-face, wearing gothic-arched crown, high ruff wide open in front, and puffed dress, pearl on forehead, pearl eardrop and necklace. Legend :—*DITIOR. IN. TOTO. NON. ALTER. CIRCVLVS. ORBE.*

Figured in Pinkerton's "Medallic History," VII, 7 ; Perry's Series, V, 2 ; and "Vetusta Monumenta," vol. I, pl. 20.

("Medallic Illustrations," 129.)

22. DEFEAT OF THE SPANISH ARMADA, 1588.

To waist, full face, crowned, wearing high-rising wide-open ruff and jewelled dress with puffed sleeves; sceptre in right hand and mound in left. Pearl on the forehead and pearl necklace; no eardrop. Legend same as on the last. Executed in high relief and of very fine workmanship.

Figured in Pinkerton's "Medallic History," VII, 9, and "Numismatic Chronicle," N.S. VII, pl. 2.

("Medallic Illustrations," 130.)

23. DEFEAT OF THE SPANISH ARMADA.

To waist, left profile, wearing low head-dress and large unbroken chin-ruff. Legend:—"ELIZABETH. D. G. ANGLIÆ. F. ET. HI. REG." Probably executed in the 18th century.

("Medallic Illustrations," 133.)

24. ALLEVIATION OF DISTRESS, 1601.

Bust, face turned to the left, wearing small arched crown, rising ruff open in front, jewelled dress and pearl necklace. Legend:—"VNVM. A. DEO. DVOBVS. SVSTINEO."

Figured in Pinkerton's "Medallic History," IX, 10; Perry's Series, VI, 7, and Evelyn's "Discourse of Medals," No. 97.

("Medallic Illustrations," 177.)

25. CLOSE OF THE QUEEN'S REIGN, 1602.

To waist, turned to left, crowned; holding mound and sceptre; rich high necked dress diapered with roses and fleurs-de-lis, with small ruff. Legend:—"CADET. A. LATERE. TWO. M^E. ET X. M^A. A DEXTRIS TVIS. ELIZ. REGINA. a. w."

("Medallic Illustrations," 184.)

26. Medallic portrait. Bust to left, crowned, with unbroken radiating ruff. $\frac{3}{8}$ in. diameter.

Figured in "Medallic Illustrations," vol. I, p. 182.

27. A similar medallion to the last, but somewhat larger, is set within the bowl of a crystal tazza, mounted in silver-gilt, in the British Museum.

28. Medallic portrait. To waist, face turned to left, wearing crown with veil falling from it, high radiating ruff open in front, and pearl earrings; sword in right hand and mound in left. Inscribed round upper part:—"ELIZABETH D. G. A. F. ET HIB. REGI." Engraved on a thin embossed silver plate.

Figured in Pinkerton's "Medallic History," IX, 2.

("Medallic Illustrations," 186.)

29. Medallic portrait, stamped in imitation of engraving on a silver plate by Simon van de Passe. Bust, turned to the right; oval plate; at the top "Si. Pas. fe." (*see ENGRAVINGS, No. 183.*)

$2\frac{1}{4}$ in. \times $1\frac{7}{8}$ in.

Figured in Pinkerton's "Medallic History," VIII, 9; and Perry's Series, IV, 4.
("Medallic Illustrations," 187.)

30. Medallic portrait, similar to the last, but circular and without Passe's name. Legend:—ELISABETHA. D. G. ANG. FR. ET. HIB. REGINA.
("Medallic Illustrations," 188.)

31. Nearly to the knees, turned to the left; wearing open arched crown; plain ruff, which is joined in front and shows the neck above and below it; and dress patterned with foliage. Sceptre in right hand and mound in left; the curly hair studded with clusters of pearls in the form of hearts. Legend:—"ELISABET D. G. ANG. FRA. HIB. REGINA. NAT. 33. OBIIT 1603."; in the exergue "DIEU ET MON DROIT." Diameter $4\frac{1}{4}$ in.

Known only by the engravings at the head of the preface to Heraeus's "Bildnisse der Regierenden Fürsten," &c. 1828, fol., and in Köhler's "Münz Belustigung"; it is not a contemporary work.

("Medallic Illustrations," No. 192.)

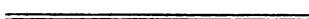
32. J. A. Dassier's medal (in his series of medals of English sovereigns.) Derived from C. van de Passe's engraving (*see ENGRAVINGS, No. 160.*) Bust, turned to the left.

Figured in Pinkerton's "Medallic History," VIII, 6.
("Medallic Illustrations," No. 193.)

33. Dassier's Medal. Derived from the print by C. Vermeulen (*see ENGRAVINGS, No. 246.*) Bust, turned to left. Legend:—"ELISABETH. D. G. ANG. FR. ET. HIB. REGINA." I. D. (J. Dassier). This was executed for Dassier's series, but not used.
("Medallic Illustrations," No. 194.)

34. Medallion carved in oak. Head, in profile to the left, wearing head-dress with drapery falling from it, and small close fitting quilled ruff.

This originally belonged to Lord Chancellor Ellesmere.
Lent by Earl Brownlow to the Tudor Exhibition, 1890.





COINS.

1. Bust, in profile to the left, crowned, with dishevelled hair, wearing high dress with stiff collar and small frill fitting close to the cheek.

On coins of all values and dates throughout the Queen's reign.

Figured in Ruding's "Annals of the Coinage," pl. XII-XV (silver), pl. X (gold); and Hawkins's "English Silver Coins," pl. XXXV and XXXVI.

2. Bust, in profile to the left, crowned, holding sceptre and mound; with hair dressed in crisp curls and confined in a caul; high-necked dress with stiff collar, and small chin-ruff.

On crowns and half-crowns of 1601 and 1602.

Figured in Ruding's "Annals," pl. XIV (silver); and Hawkins's "English Silver Coins," pl. XXXVI.

3. Bust, face turned three quarters to the left, with arched crown, pearl on forehead and pearl eardrop; high rising ruff open in front and low-necked jewelled dress.

On coins dated 1601.

Figured in Ruding's "Annals," pl. XV (silver).

4. Whole-length, full face, seated, in full regalia, with dishevelled hair; no ruff.

On sovereigns of 1592 to 1595.

Figured in Ruding's "Annals," pl. IX (gold).

5. Half length, turned slightly to the left, standing in a three-decked ship; crowned, and holding sceptre and mound, circular chin-ruff and badge suspended on her bosom.

On rials of 1582-84.

Figured in Ruding's "Annals," pl. IX and X (gold).

6. In old age. Head only, in profile to the left, crowned, with frill at the neck.

Fragment of a gold broad-piece (unique), formerly in the collections of the Earl of Oxford and Horace Walpole, now in the British Museum.

No perfect example of this coin exists, and it has been conjectured that the die was broken by the Queen's command.

Engraved in Lord Orford's Works, 1798, Vol. I, p. 321.



GEMS AND OWNERS.

1. HER MAJESTY THE QUEEN (*Windsor*).

Cameo on an oriental sardonyx of three strata. Bust, face in profile to the left, wearing head-dress, partlet and small frill-ruff; necklaces hanging on the breast. *Oval, 1½ in. x 1¼ in.*

Reproduced in Mr. C. Drury Fortnum's "Notes on some of the Antique and Renaissance Gems and Jewels in Her Majesty's Collection at Windsor Castle," printed in "Archaeologia," vol. XLV, p. 16.

No. 6641 of the South Kensington Museum Special Loan Exhibition, 1862.

2. HER MAJESTY THE QUEEN (*Windsor*).

Cameo on an oriental sardonyx of three strata. Bust, face in profile to the left, wearing jewelled caul, curved unbroken chin-ruff, and dress with "mahoitered" sleeves and white partlet, which is open in front to show a pendent jewel; double chain of jewels hanging over the breast. *Oval, 2½ in. x 2 in.*

This extremely fine work has been attributed by Walpole to Valerio Belli (Vicentino) and by others to Coldoré, but there is no evidence as to its true authorship.

Reproduced in Mr. Drury Fortnum's paper in "Archaeologia," vol. XLV, p. 16.

No. 6641 of the South Kensington Museum Special Loan Exhibition, 1862.

3. HER MAJESTY THE QUEEN (*Windsor*).

Cameo on an oriental sardonyx of two strata. Bust, face in profile to the left, wearing head-dress, curved unbroken chin-ruff fitting close to the cheek, and diapered dress. *Oval, 1¾ in. x 1⅓ in.*

An unfinished work.

Reproduced in Mr. Drury Fortnum's paper in "Archaeologia," vol. XLV, p. 16.

4. IMPERIAL CABINET, VIENNA.

Cameo on an onyx. Bust, face in profile to the left, wearing head-dress with veil falling behind, small quilled ruff fitting close to the cheek, and a rich dress with "mahoitered" sleeves and partlet which is decorated with a Tudor rose; the George hangs by a double chain on the left breast.

Oval, 2 in. x 1 $\frac{1}{2}$ in.

An extremely fine work, said by Arneth to surpass those at Paris and St. Petersburg.

Figured in J. Arneth's "Die Antiken Cameen des k. k. Münz-und Antiken-Cabinettes in Wien," 1849, fol., pl. xiv.

5. IMPERIAL CABINET, VIENNA.

A second cameo, also on an onyx, smaller than the above, but similar in execution, is mentioned by Arneth.

6. THE HERMITAGE, ST. PETERSBURG.

Cameo cut on a sardonyx. Bust, turned to left, face in profile; hair dressed in curls, with low head-dress and caul; dress cut square at the bosom, with partlet and curved unbroken chin-ruff; the badge of the Order of the Garter and a double gold chain are suspended from the neck.

Oval, 2 $\frac{1}{2}$ in. x 2 in.

Formerly in the Orleans Collection, and engraved in "Description des Principales Pierres Gravées du Cabinet de Monseigneur le Duc d'Orléans," 1784, ii, pl. 74, p. 193.

7. BIBLIOTHÈQUE NATIONALE, PARIS.

Cameo on a sardonyx of three strata. Described in Chambouillet's "Catalogue des Camées, etc. de la Bibliothèque Impériale, Paris":— "371. Elizabeth Reine d'Angleterre. Buste. Sardonyx à 3 couches. H. 55 mill. L. 40 mill. Monture en or. Nous attribuons ce beau camée à Julien de Fontenay, dit Coldoré, graveur sur pierres fines et valet de chambre de Henri IV."

8. BIBLIOTHÈQUE NATIONALE, PARIS.

Cameo on a sardonyx of three strata. Described by Chambouillet:—"No. 372. Elizabeth reine d'Angleterre. Buste. Sardonyx à 3 couches; monture en or émailée, ornée de rubis."

9. BIBLIOTHÈQUE NATIONALE, PARIS.

Cameo on a sardonyx of three strata. Described by Chambouillet:—"No. 373. Elizabeth reine d'Angleterre. Buste. Sardonyx à 3 couches."

10. ROYAL CABINET, THE HAGUE.

A cameo.

11. SOUTH KENSINGTON MUSEUM.

Cameo, cut upon a green and white onyx of three strata. To the knees, the figure seen in front, the face in profile to the left; curly hair and low head-dress; richly embroidered high-necked dress with stiff collar and small frill-ruff; hands not seen. $2\frac{1}{4}$ in. \times $1\frac{1}{2}$ in.

12. G. E. LLOYD BAKER, Esq.

Agate intaglio. Bust, face in profile to the right, without crown or head-dress; dress cut low at the bosom, with partlet and small unbroken chin-ruff.

This is said to have been presented by the Queen to Archbishop Parker.
No. 935 of the Tudor Exhibition, 1890.

13. BLENCOWE, REV. E. E. (*Stow Bardolph Vicarage*).

The Barbor jewel. Cameo cut on a fine oriental onyx of three strata, mounted in a gold enamelled frame, which is enriched with diamonds and rubies, and has suspended from it a bunch of grapes formed of pearls. Bust, in profile to left, wearing low head-dress with caul and unbroken chin-ruff; a double chain of pearls falls over the breast.

This jewel, according to the family tradition, was made for a Mr. Barbor to commemorate his deliverance from martyrdom at the stake through the death of Queen Mary and the accession of Elizabeth.

Figured in the Gentleman's Magazine, December, 1840.

No. 1319 of the South Kensington Museum Exhibition of Miniatures, 1865.

14. DUKE OF DEVONSHIRE, K.G.

Cameo, ascribed to Coldoré. Bust, face turned in profile to the left, wearing falling quilled ruff.

Mounted in the diadem of the Devonshire *parure*.

15. DUKE OF DEVONSHIRE, K.G.

Another cameo, also ascribed to Coldoré.

Mounted in the necklace of the Devonshire *parure*.

16. AUGUSTUS W. FRANKS, Esq., C.B., F.R.S. (*British Museum*).

Cameo on a sardonyx. Bust, in profile to the left, with curly hair, flat head-dress and curved unbroken chin-ruff. Set in an enamelled and jewelled frame. $\frac{1}{2}$ in. \times $\frac{3}{8}$ in.

17. EARL OF PORTARLINGTON.

Cameo set in a ring; bust, in profile to the right, without crown or head-dress; high-necked dress with stiff collar and curved unbroken ruff, fitting close to the cheek.

No. 435 of the Guelph Exhibition, 1891.

18. DUKE OF PORTLAND (*Welbeck*).

Cameo on a sardonyx. Bust, in profile to the right, wearing large jewelled caul, classical drapery, and pearl earring and necklace.

Engraved by G. Vertue in one of the three plates of jewels belonging to Margaret Harley, Duchess of Portland.

19. EARL OF ROSEBERY, K.G.

Cameo on an onyx. Bust; without crown or head-dress; dress cut low at the bosom, with partlet and small unbroken chin-ruff.

No. 1035 of the Tudor Exhibition, 1890.

20. F. J. THYNNE, Esq.

Cameo cut upon a garnet, in the "Essex" ring. Bust, face in profile to the left, wearing high chin-ruff. $\frac{1}{2}$ in. \times $\frac{3}{8}$ in.

This ring has been said to be the identical one which, according to the legend, was presented by Elizabeth to the Earl of Essex and treacherously retained by the Countess of Nottingham; the story itself is now wholly discredited, but an unbroken descent from Essex's daughter is claimed for the ring by its owner.

A woodcut of it appears in Devereux's "Lives of the Devereux, Earls of Essex," 1853, ii, p. 183; also in the English translation of Labarte's "Arts of the Middle Ages," 1855, p. 55.

No. 1031 of the Tudor Exhibition, 1890.

21. MISS ELIZABETH WILD.

Cameo on a turquoise; in the centre of a jewelled and enamelled pendant.

Exhibited by Miss Wild (in whose family it had been preserved since it was given as a christening present by the Queen to its first owner) at the 1872 Jewellery Exhibition at South Kensington, No. 1454.

22. Cameo on a superb oriental onyx of three strata. Bust, in rich costume. $1\frac{3}{8}$ in. \times $1\frac{1}{8}$ in.

Lent by Heywood Hawkins, Esq., of Bignor, to the South Kensington Special Loan Exhibition, 1862, No. 6643 of the catalogue.

23. A cameo on an antique onyx. Is mentioned in the catalogue of the South Kensington Museum Special Loan Exhibition, 1862, as being then in the possession of Mr. John Webb, a dealer.

24. A cameo on an onyx, of rather coarse workmanship, mounted as a pendant in enamelled gold, set with stones and of modern French workmanship, was sold at Christie's in 1874.





SEALS.

1. FIRST GREAT SEAL, USED FROM 1559 TO 1585.

The Queen, whole-length, full face, is seated on a throne, under a canopy of renaissance design, with domed top and curtains drawn apart; she wears the crown and royal robes, and small ruff fitting close to the cheek; sceptre in right hand and mound in left; hair dishevelled. In the field, one on either side, are two shields charged with arms of England and France quarterly, encircled by an inscribed Garter and ensigned with a royal crown. On a tablet on the front of the step of the throne is the motto:—"PVLCHRVM PRO PATRIA PATI." Legend:—"ELIZABETH DEI GRACIA ANGLIE FRANCIAE ET HIBERNIAE REGINA FIDEI DEFENSOR."

4 in.

Reproduced in Wyon's "Great Seals of England," 1887.

THE SAME; THE COUNTERSEAL.

The Queen is on horseback, directly facing the spectator, the horse moving to the left; she is bare-headed and without mantle, holds the bridle with her right hand and in the left a sceptre which ends in a fleur-de-lis. In the field, behind the Queen, is a large Tudor rose ensigned with a crown, and in front of her a fleur-de-lis also ensigned with a crown; two sprays of roses and leaves grow out of the ground, one from between the horse's fore feet, the other behind his hind feet. Legend:—"ELIZABETH DEI GRACIA ANGLIE FRANCIAE ET HIBERNIAE REGINA FIDEI DEFENSOR."

Reproduced in Wyon's "Great Seals of England," 1887.

(British Museum Catalogue of Seals, No. 442).

2. THE SECOND GREAT SEAL, USED FROM 1586 TO 1603.

The Queen is represented whole-length, seated on a throne, her face turned to the left, holding sceptre in right hand and mound in the left. She wears a head-dress surmounted by a crown, a circular radiating chin-ruff, hanging jewelled collar, and mantle which is held up by two hands issuing from clouds, one on each side. Her dress has a pointed



ENGRAVING BY CRISPIN VAN DE PASSE, SEN., AFTER I. OLIVIER,
said to represent the Queen in the dress in which she went to St. Paul's
to return thanks for the defeat of the Spanish Armada.

(*Engravings*, No. 160).



stomacher and extended skirt, and under her feet is a cushion. On either side of the Queen's figure is a shield charged with the arms of France and England quarterly, encircled with an inscribed Garter and ensigned with a royal crown; above on each side is a Tudor rose. Legend :—“ELIZABETHA DEI GRACIA ANGLIE FRANCIE ET HIBERNIE REGINA FIDEI DEFENSOR.” 5 in.

THE SAME ; THE COUNTERSEAL.

The Queen is on horseback, turned to the left, holding sceptre and mound, and dressed as in the obverse. In the field, in front of the sceptre, is the Tudor rose ensigned with a crown; behind the Queen's left elbow is a fleur-de-lis ensigned with a crown, and lower down a harp also ensigned with a crown. Two large roses spring from the ground. Above the Queen's head are clouds from which rays issue. Legend :—“ELIZABETHA DEI GRACIA ANGLIE FRANCIE ET HIBERNIE REGINA FIDEI DEFENSOR.”

This seal was executed by Nicholas Hilliard, the miniature-painter and goldsmith ; amongst the Augmentation Office Records is preserved a patent, dated 1587, granting him a lease of the manor of Poyle, Stanmore, Middlesex, for 21 years “in consideration of his pains in engraving y^e Great Seale of England.”

Engraved in Sandford's “Genealogical History of the Kings of England,” 1677, fol., p. 430 ; in Speed's “Historie,” 1632, p. 1132 ; in Collas's “Trésor Numismatique” (Sceaux d'Angleterre), 1835, pl. 18 ; and in C. Knight's “Pictorial History,” ii, 540. Also reproduced in Wyon's “Great Seals of England,” 1887.

(British Museum Catalogue of Seals, No. 490).

3. COURT OF EXCHEQUER.

The Queen is represented seated on a throne under a curtained baldachino, which is supported by four pillars ; she wears crown and royal robes, and holds the sceptre and mound. The floor and background are ornamented with a diaper lozenge and charged with roses “en soleil” and fleurs-de-lis. Legend :—“ELIZABETH. D. GRA. ANGLIE. FRANCIE ET HIBERNIE R. FIDEI DEFENSOR.” 3½ in.

(British Museum Catalogue of Seals, No. 839).

4. COURT OF COMMON PLEAS.

The Queen, crowned and in royal robes, is seated under a domed canopy, the curtains of which are thrown over the arms of the throne ; she holds the sceptre in right hand and mound in left. In the field to right is a rose “en soleil” and to left a fleur-de-lis, each ensigned with a royal crown. “ELIZABETH. DEI. GRATIA. ANGLIE. FRANCIE. ET. HIBERNIE. REGINA. FIDEI. DEFENSOR.” 3½ in.

(British Museum Catalogue of Seals, No. 949).

5. ASHBOURNE GRAMMAR SCHOOL, 1585.

The Queen is represented whole-length, full face, seated on throne under a canopy, crowned, with mantle and unbroken ruff; holding sceptre and mound; feet visible under the skirt; beside her a deputation of founders, kneeling. "SIGILLV. LIBERAE. SCHOLAE. GRAMMATICALIS. ELIZABETHAE. REGINAE. ANGLIAE. IN. VILLA. DE. ASHBVRNE. IN. COMITATV. DERBIAE."

3 $\frac{1}{8}$ in. x 2 $\frac{3}{4}$ in.

(British Museum Catalogue of Seals, No. 4591.)

6. COUNTY PALATINE OF CHESTER AND COUNTY OF FLINT.

The Queen is on horseback, riding to the left, crowned, holding sceptre in left hand; long hanging sleeves and skirt open in front showing patterned kirtle. Background diapered lozengy, with ostrich feathers and fleurs-de-lis. "SIGILLVM. ELIZABETHE. DEI. GRA. ANGLIAE. FRANCIAE. ET. HIBERNIAE. REGINA. FIDEI. DEFENSOR."

3 $\frac{1}{2}$ in.

(British Museum Catalogue of Seals, No. 4805.)

7. MIDDLETON FREE GRAMMAR SCHOOL, 1572.

The Queen is represented whole-length, seated on throne under a canopy, in royal robes, with crown, sceptre and mound; small frill-ruff. Above the canopy is a carved tablet inscribed "REG. ELIZABETH." Legend:—"SIGILL. COLL. REG. DE. BRASEN. NOSE. IN. OXON. GVBERNATOR. LIBERÆ. SCHOLE. IN MIDDLETON." Oval, 3 in. x 2 in.

(British Museum Catalogue of Seals, No. 5183.)

8. QUEEN'S COLLEGE, OXFORD, 1584.

The Queen is represented as a statue-like figure, whole length, standing, face turned slightly to the left, crowned, but without mantle, holding sceptre in right hand and mound in left. She wears an unbroken quilled ruff and large ruffles; her dress, the sleeves of which are puffed and "mahoitered," has the skirt open in front to show a patterned kirtle. Under her feet is a shield charged with three eagles displayed (the arms of Robert de Eglesfield), and in the field are two eagles displayed surmounted by Tudor roses. Legend (on a banderole):—

"S. PREP. ET SCHOL' COL' REG IN ACA' DE OXON' STABILIT' PER REGIN' ELIZAB."

1 $\frac{7}{8}$ in.

Figured in J. Ingram's "Memorials of Oxford," 1837; i, p. 18.
(Woodcut by O. Jewitt.)

(British Museum Catalogue of Seals, No. 5273.)

9. SOUTHAMPTON FREE GRAMMAR SCHOOL.

The Queen's figure is identical with that in the seal of Queen's College, Oxford (No. 8). In the field on either side is a shield of the Royal arms.

1 $\frac{3}{4}$ in.

(British Museum Catalogue of Seals, No. 5421).

10. ROYAL JUDICIAL SEAL FOR THE COUNTIES OF CARMARTHEN,
CARDIGAN AND PEMBROKE.

The Queen is on horseback, riding to left, holding sceptre in left hand, the reins in right; hanging sleeves, open skirt and girdle.
Legend :—"ELIZABETH. DEI. GRATIA. ANGLIAE. FRANCIAE. ET. HIBERNIAE. REGINA. FIDEI. DEFENSOR." *2½ in.*

(British Museum Catalogue of Seals, No. 5575).



EFFIGIES. SCULPTURED IN THE ROUND.

1. STATUE OUTSIDE ST. DUNSTAN'S CHURCH, FLEET STREET, LONDON.

Whole-length, standing, wearing crown and royal robes, and wide-open ruff ; sceptre upraised in right hand and the mound in left. Date on the pedestal 1586. Below :—“This statue of Queen Elizabeth formerly stood on the west side of Ludgate ; that gate having been taken down in 1760 to open the street, it was given by the City to Sir Francis Gosling Kt. Alderman of this ward, who caused it to be placed here.”

The statue stood at the east end of old St. Dunstan's Church until 1832, when that edifice was pulled down ; it was then sold for £16 10s., and in 1839 mounted in a niche above the entrance to the parochial schools on the east side of the new church, where it now stands.

Figured in “The Literary World,” May 25, 1839, p. 136.

2. STATUE ON THE QUEEN'S GATEWAY, TRINITY COLLEGE, CAMBRIDGE.

Seated in a niche, full face, wearing crown, mantle, and broad circular ruff ; her left hand is laid on the mound which rests on her knee, and in her right she holds up the sceptre ; hair confined in a caul and dressed high in front.

This statue was placed here at the time of the completion of the gateway in 1597 (see Willis and Clark's “Architectural History of the University of Cambridge,” 1886.)

3. STATUE OVER THE PORCH OF ST. LAWRENCE'S CHURCH, EXETER.

Life-size, seated, wearing crown and mantle and circular quilled ruff ; the hands have been broken off.

This formerly adorned a conduit in the High Street.

4. STATUE IN CUMNOR CHURCH, OXFORDSHIRE.

Whole-length, standing, crowned, with circular ruff, earring, necklace, brocaded mantle, and gown which is decorated with a scroll-work pattern ; she holds the mound in her left hand, the right, which held the sceptre, is broken off.

This statue, which is carved in Caen stone, in eight pieces, is supposed to have originally stood in the garden of Cumnor Place, the house

associated with the death of Amy Robsart, and to have been executed for the Earl of Leicester, who owned the house in 1573; it is equally probable that it was made for Henry, Lord Norreys, Baron of Rycote, who purchased the place from Leicester, and was a special favourite of the Queen. The statue has been frequently moved; it was at one time at Dean's Court, in the parish of Cumnor, thence was taken in 1779 to Ferry Hincksey, and later to Wytham Court, the seat of the Earl of Abingdon, where in 1888 it was discovered in an out-house, broken up and mutilated. It was then restored to (as nearly as possible) its original condition by the Vicar of Cumnor, who placed it in its present position at the west end of the church, with the following inscription on the pedestal:—"Hæc effigies Elizabethæ Reginæ cura impensisque S. Y. N. Griffith Vicarii ad Comanovam pristinam sedem reducta et ad unguem refecta 1888."

An engraving of the statue, by J. and H. Storer, showing it as it stood in the garden of a farm near Ferry Hincksey, appeared in "The Port Folio," vol. 3, 1823, and a woodcut in "The Mirror of Literature, Amusement and Instruction," 1827, p. 177.

5. MONUMENT IN WESTMINSTER ABBEY.

A recumbent white marble figure, attired in ermine-lined mantle, broad open quilled ruff, and low-necked gown, the skirt of which is open, showing ermine kirtle. On her head is a close-fitting cap, from which the hair descends in small curls; a large pearl is attached to the hair near each ear, and on the neck is a double necklace of pearls; sceptre in right hand and mound in left. The head is supported by two patterned cushions, and at the feet is a lion couchant.

The effigy lies on a marble slab, which is supported by four lions; these lie on a panelled base, from which rise ten Corinthian columns of black marble supporting an entablature crowned by a semi-circular canopy, which is surmounted by the royal arms. At the west end of the canopy rises a tablet inscribed:—"MEMORIAE ETERNAE ELIZABETHÆ ANGLIÆ FRANCIAE ET HIBERNIAE REGINÆ, R. HENRICI VIII FILIAE, R. HEN. VII NEPTI, R. ED. IIII PRONEPTI, PATRIÆ PARENTI RELIGIONIS ET BONARVM ARTIVM ALTRICI, PLVRIMARVM LINGVARVM PERITIA, PRÆCLARIS TVM ANIMI TVM CORPORIS DOTIBVS, REGIISQUE VIRTVTIBVS SVPRA SEXVM PRINCIPI INCOMPARABILI, JACOBVS MAGNÆ BRITANNIÆ FRANCIAE ET HIBERNIAE REX VIRTVTVM ET REGNORVM HÆRES, BENE MERENTI PIE POSVIT."

This monument, which stands in the middle of the north aisle of Henry the Seventh's Chapel, was erected in 1605 at the expense of King James I; it was sculptured by Maximilian Powtran, *alias* Colt, and coloured by John De Critz, serjeant-painter to the king, the cost being, exclusive of the material, £965. No trace of colour now remains upon

the effigy, which has suffered some mutilation, the crown and the collar of the Order of the Garter, which it originally possessed, having disappeared, as well as the cross on the mound, while the sceptre has been broken off at the Queen's hand. (*See ENGRAVINGS, No. 152-159.*)

6. PAINTED WOODEN FIGURE IN THE CHURCH OF ST. MARY REDCLIFFE, BRISTOL.

Above life-size ; whole-length, standing, looking to the left ; wearing crown, gilt head-dress, radiating quilled white ruff, and red ermine-lined mantle, which is fastened at the breast with a brooch, and curiously looped up across the front of the skirt. The dress is blue, with red ruffles at the wrists, a veil descends from the back of the head-dress. In right hand she holds the sceptre, and in left the mound ; the fleur-de-lis on the former, and the cross on the latter are of metal. In the dark wavy hair are two large jewels. The Queen's feet rest on a phœnix, her favourite emblem.

The figure is hollow and quite flat at the back, having been intended to be placed against a wall. Nothing is known of its history, but it may possibly have been a memorial of the Queen's visit to Bristol in 1574.

7. WAX FIGURE IN WESTMINSTER ABBEY.

Whole-length, standing, crowned, wearing ermined mantle over velvet dress, which has long pointed stomacher and short skirt showing the feet ; a wide spreading ruff is attached to the shoulders of the dress, exposing the whole neck on which are chains of pearls ; in her right hand she carries the sceptre and in her left the mound.

This effigy, which is the original one carried at the Queen's funeral in 1603, was restored and re-clothed in 1760.

Figured in Harper's New Monthly Magazine, August 1889.

8. A marble bust of the Queen, with a companion one of the Earl of Leicester, was lent by the Duke of Manchester to the Tudor Exhibition, 1890, No. 795 of the catalogue.





ADDENDA.

PICTURES.

1. MRS. LOCKE (*The Grange, Broadhembury, Devonshire*).

Life-size, to the knees ; turned to left, looking to front ; wearing jewelled head-dress with veil falling from it behind, circular ruff open in front and decorated with pearls ; black dress with yellow sleeves, skirt open in front showing yellow underskirt ; right hand holding chain of roses and pearls, which hangs on the breast. *Panel.*

This picture was presented by the Queen to Serjeant Edward Drewe, of the Grange, on the occasion of her visit there.

2. GENERAL EDWARD NEWDIGATE-NEWDEGATE, C.B. (*Arbury Hall, Nuneaton*).

Life-size ; half length, face turned to the right, looking at the spectator ; wearing jewelled head-dress, with white veil falling from it, high ruff open in front, low red dress with band of brocade down the middle and large white patterned sleeves ; in right hand she holds a feather fan downwards and with the left a rich chain suspended from the shoulders ; red plaited hair. Patterned green background. *Panel.*

3. HONOURABLE SOCIETY OF GRAY'S INN.

Similar to the large engraving by Crispin van de Passe (*see ENGRAVINGS, No. 160*) ; life-size, to the waist, turned to the left, holding sceptre in left hand.

Presented to the Society by Henry Griffith, Esq., a Bencher, in 1883.

4. Life-size ; nearly whole-length, standing, turned and looking to left, crowned, wearing piped lace ruff joined in front, with necklace above it ; black dress cut low at the bosom, with gauze partlet, the sleeves and bodice puffed and jewelled, under-skirt white and gold ; rich lace cuffs ; a profusion of jewels in the yellow hair,

and pearl earrings. In right hand she holds the mound which rests on a table, the left grasps her skirt ; behind is a red-backed chair, and on the background are the royal arms. In lower left corner "QUEEN ELIZABETH, Zucharo."

[Not a contemporary picture]. *Panel, 48 in. x 38 in.*

Recently the property of H. Bingham Mildmay, Esq., and sold with his collection at Christie's, June 24, 1893.

No. 342 of the Tudor Exhibition, 1890.

MINIATURES.

1. WHITGIFT'S HOSPITAL, CROYDON.

In the initial letter E of the original Letters Patent founding the Hospital. Whole-length, seated on throne, directed to front, face turned to right ; wearing crown, ermine mantle and circular unbroken "piped" ruff, sceptre in right hand and mound in left ; on the upper part of the throne is inscribed "VIVAT REGINA."

Figured in Nichols's "Progresses of Queen Elizabeth," 1788, 4to.

2. BODLEIAN LIBRARY, OXFORD.

Whole-length, seated on throne, turned and looking to left, holding sceptre in right hand and mound in left ; she wears an arched crown, large unbroken quilled chin-ruff of rich lace, white veil falling over the shoulders, and black dress, the skirt of which is drawn up to show patterned underskirt. A pearl hangs on the forehead, a jewel is fixed in the yellow curly hair above each ear, and the stomacher and sleeves are adorned with rubies and pearls ; a large circular jewel is suspended by a long band from the waist. A red and gold cushion is under the Queen's feet. On scrolls to right and left are the words "SEMPER EADEM" in gold letters, and below are four lines also in gold letters :—

Qui voudra figurer, d'vn ourage parfect,
La beauté, la Vertu, l'Ornement, et les graces,
De Nature, des Dieux, de l'vniwers, des Graces,
Accoure contempler la grand ELIZABETH.

The whole is enclosed in a border decorated with emblematical devices.

A highly finished "limning" in colours and gold, on paper, prefixed to a manuscript, "Hymne," addressed to the Queen by Georges de la Motthe, 1586.

The upper part of the figure has been badly engraved in Harding's "Shakspeare Illustrated," 1793. (See ENGRAVINGS, No. 54).

ENGRAVINGS.

297. (*Ante*, p. 92). For description substitute the following :—

Elizabeth sitting in judgment on the Pope. A satirical design adapted from the classical myth of Diana discovering the misconduct of Calisto. The Queen, as Diana, unclothed, but with a crown on her head, is seated on the right, her hand on a shield which is charged with the royal arms of England ; behind her are four nymphs representing four of the seven United Provinces, each holding an armorial shield. On the left the Pope, in the character of Calisto, is held down and uncovered by figures of Time and Truth ; he lies upon a nest of eggs, from which issue various monsters, "INQVISITION," "DRAGHON," "BALTESAR SERA MORDER VANDE PRINS" [*i. e.* Balthasar Gerards, murderer of the Prince of Orange], etc. At the bottom of the plate to left are two Dutch lines :—

Doer den tijt metter waerheit wort ons ghehoont
Den schadelijken nest ontdeckt met die brothen ghecroont.

and on a tablet to right twelve more :—

O edele princesse lofbaer die hier reijn bloeme zijt verheuen
Van got vercoeren met uwen maechden seer schoone
Zijt altijt voersichtich oft ghij sult comen in sneuen
Dat fenijnich gebroetsel comt hem wt den dop verthonen
Die eijeren van antechrijs en van belphegors sonen
Staen schoen gekipt in des moeders nijdich harten
O godt mochten die ionghe breeken haer moeders crone
So bleuen dese landen te samen wt grooter smarten
Die gecroonde beest bedrijft veel booselijcke parten
Aen den moort van parijs heeftmen haer sien wencken
Soo mennich christenen haer bloet versmoert
En wilt den prins van oraengens doot gedencken.

Between these inscriptions is the monogram of Peter Miricens, an engraver and printseller of Antwerp.

Below, and printed from a separate plate, is a translation of the above twelve lines in hardly intelligible English :—

Oich Nobel Prince and most famose flouer
Cofsen of god wýth ýouer medes very ferre
By alwese Sercomspete that ýou com not tho deuouer
That venom se brýdyge showes him selfe out of the shell feare.
The eges of Antýcrýst and belsebopes tower
..... and ferre taken in ther mothers hart of fier.

ADDENDA.

O god myght the youngonies brecke ther mouthers Cronne and flouer
So Remened thes landes to gether from deuouer
The thry Cronned best dothe Ple mane venemose partes
As bȳ the morder of Parȳs wye haue Sinne him Shinne
And mordered so mane a Cristen bloud as bestes or Swyne
Ther fore think vpon the Prince of Orȳnges deth in tȳm.

By P. Miricens.

From the references to the death of the Prince of Orange as a recent event it seems probable that the plate was issued at the time of Leicester's expedition to the Netherlands in 1585.



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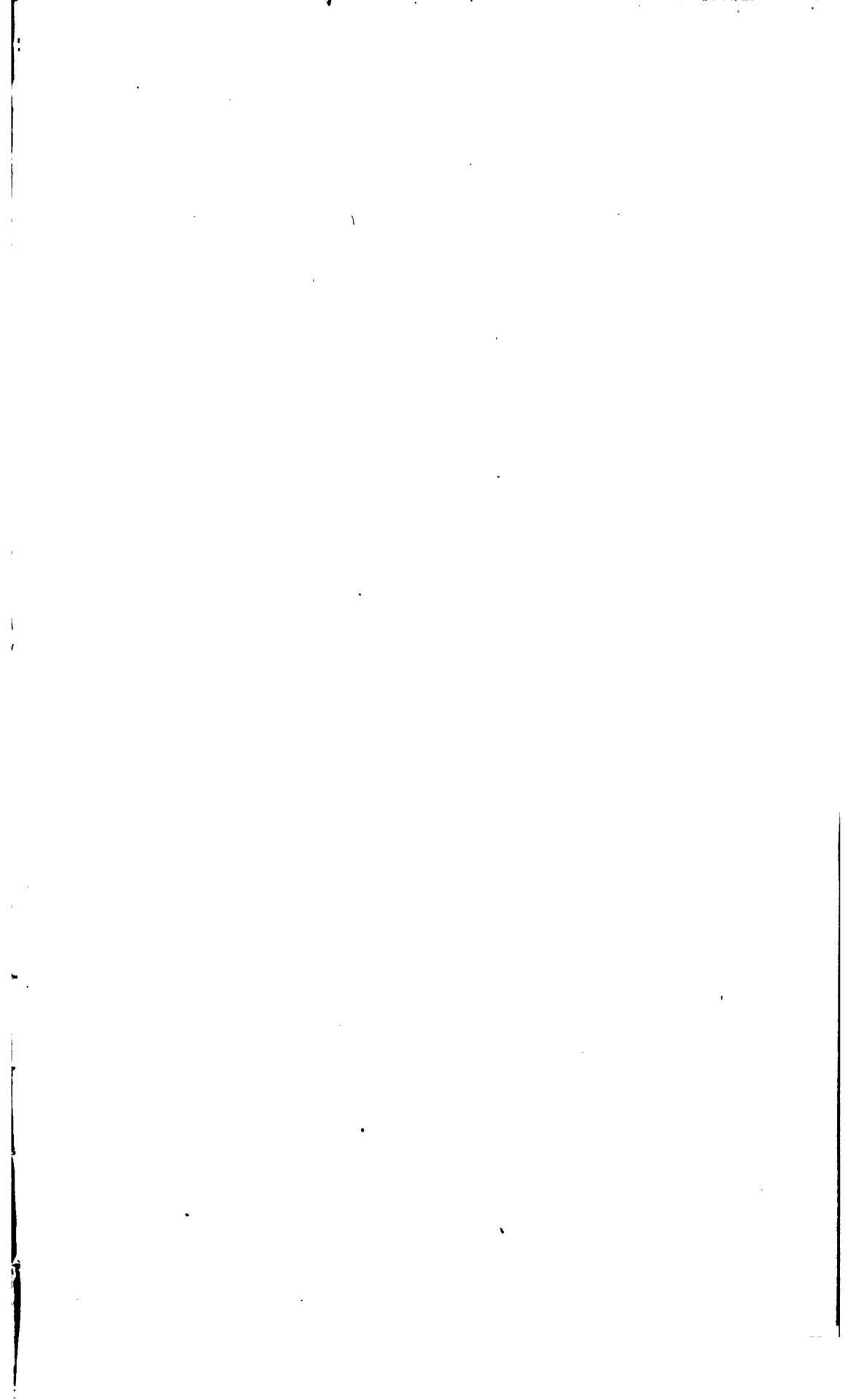
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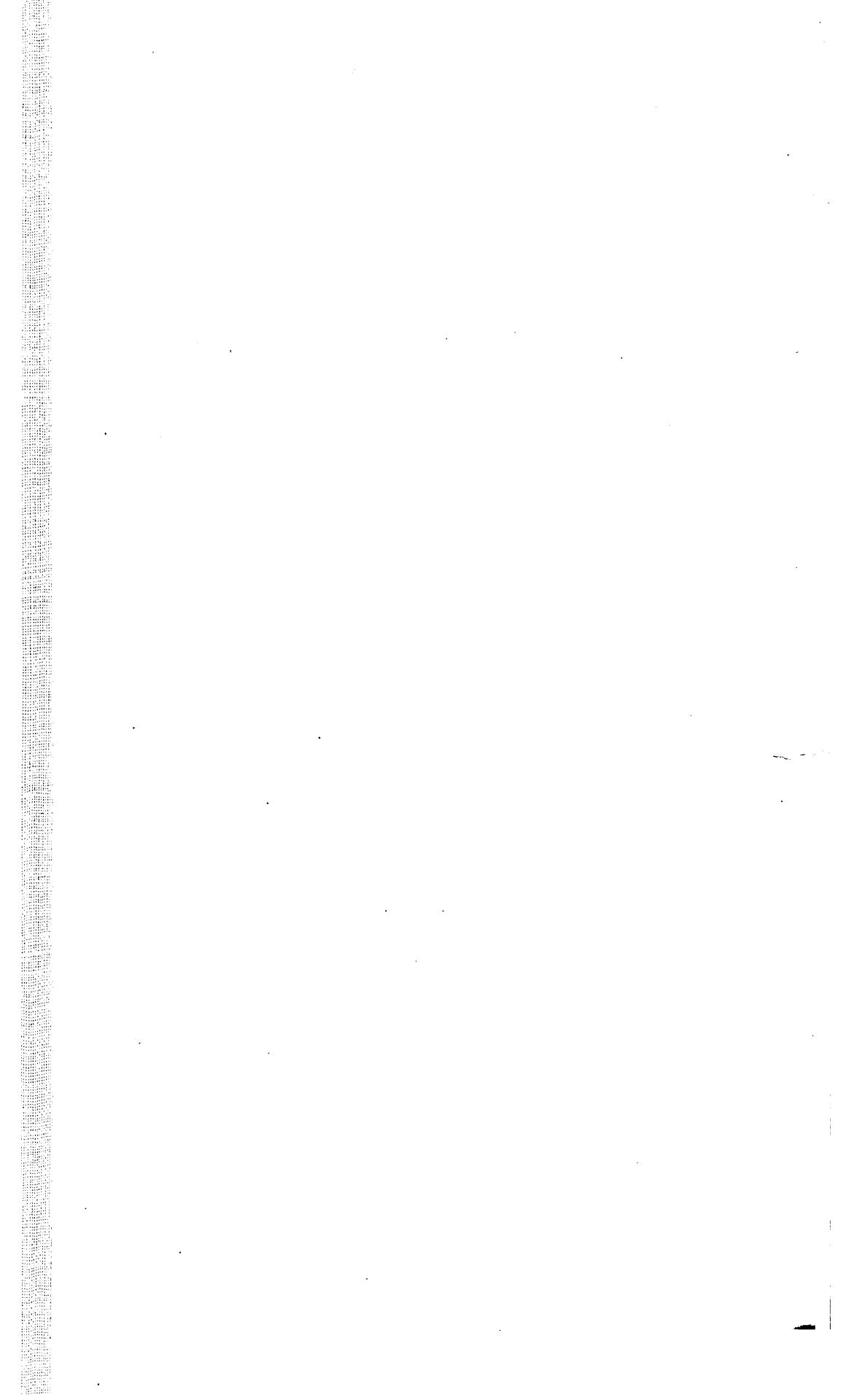
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